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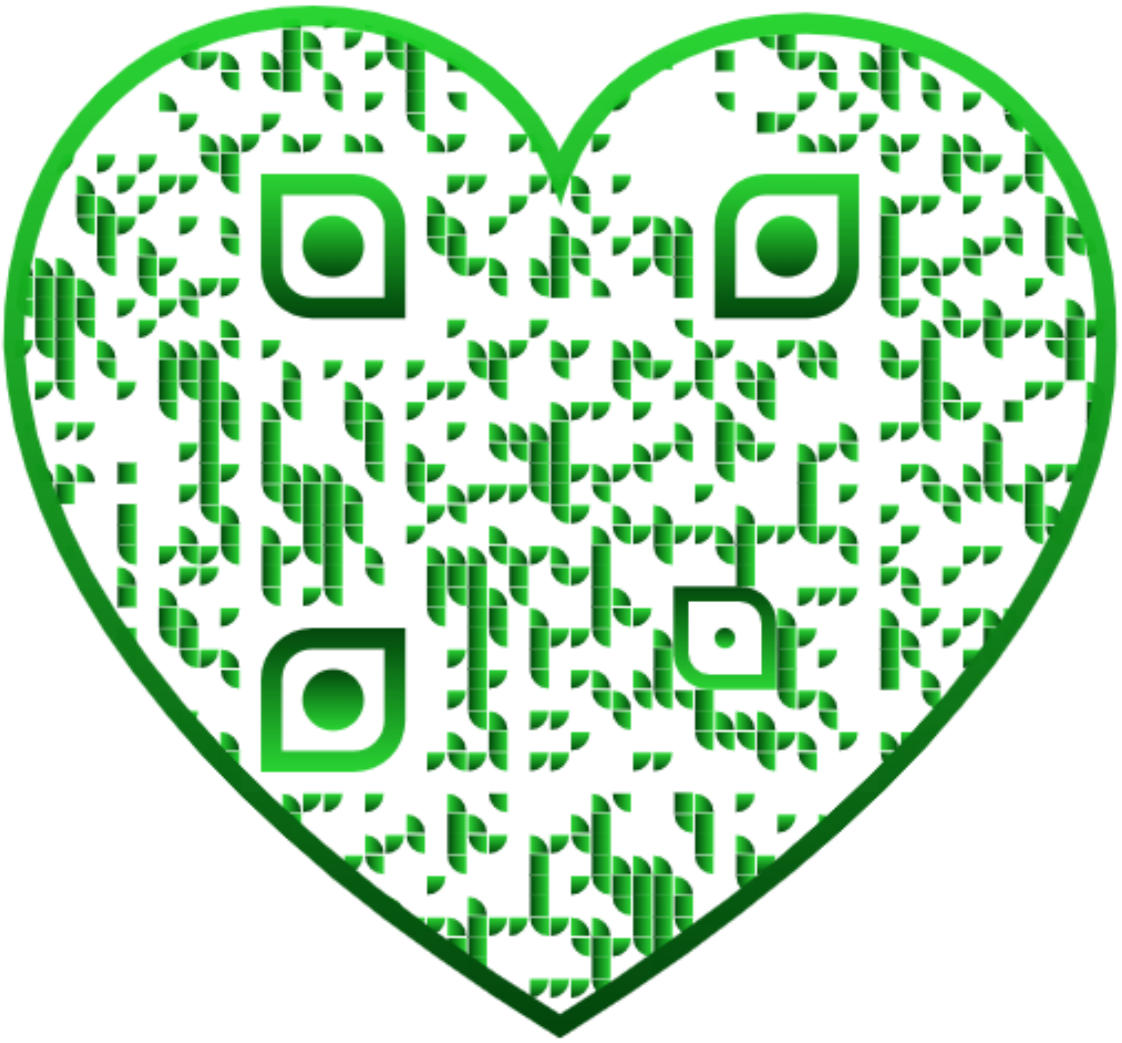

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SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Lisa Wright

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LETTER OF THE WEEK

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PARK STRIFE

This was my first gig in Hyde Park and probably my last. After spending a week at Glastonbury, the British Summer Time event simply seemed like a corporate hell. If the organisers spent more time ensuring crowd safety rather than pushing credit cards and overpriced lager, then it would be great. I saw security patrolling the site emptying hip flasks – it wouldn't surprise me if the motive behind this was to sell more £5.50 Heineken. I sincerely think the priority needs to be crowd control. As for The Libertines, they were faultless, swirling, triumphant and emotional. It was fantastic to see Pete and Carl share the stage, but it'll take The Smiths to get me back through the gates of Hyde Park.
Rhys Buchanan, via email

Lisa Wright: For a bunch of Arcadian dreamers like the Libs, whose mythology was centred around breaking down the barriers between band and fans, it felt uncomfortable to see the British Summer Time staff building that barrier back up into an enormous VIP-only 'golden circle' at Hyde Park. Of course, the problems with crowd control – which saw the gig halted three times to stop dangerous crushes – are a more pressing matter, but the whole thing felt distinctly un-Libs. Turn to page 14 for more on the issues that could have had the gig going down in history for all the wrong reasons.

EVERYTHING'S NOT LOST

As a former fan of Lostprophets, I was shocked and saddened by the way the band had to call it a day. There was no way they could continue with that cloud hanging over them, and though I was willing the rest of the band to find the courage to carry on, I could understand if they felt they couldn't. As a new band with a new sound, No Devotion are starting anew, and on first listen 'Stay' is addictive and fresh. It won't be easy, but I wish them all the best on their new venture.
Jo Thompson, via email

LW: While it's impossible to detach the former Lostprophets members from their past – a past that's been destroyed by Ian Watkins' crimes – we have to let them rebuild their lives in whichever way they see fit, and if that's starting a new band together, then let's do them the service of just judging them by their music, and not by their ex-bandmate's terrible deeds. For more on No Devotion, read our interview with them on page 10.

TOP OF THE SPOTS

I agree with the article that Mark Beaumont wrote (*NME*, 5 July 2014) about the Top 40 gradually getting worse. Is the Official Singles Chart really going to use plays from Spotify to represent what people listen to? I've been listening to 'Three Lions' while the World Cup has been on, but it doesn't mean I want it in the Top 40...
Jessie Smith, via email

LW: It's a weird one, isn't it? On one hand, Spotify is one of the main ways that people listen to music these days, so it kind of warrants representation; on the other, we're looking at a world where Slade are Christmas Number One until the end of time and a Rebecca Black-style viral sensation could go Top Five overnight purely for laughs. Worse than that, however, is just how safe and monotonous it all looks set to become. In the first week with the new streaming rules in place, Ed Sheeran had four tracks in the Top 40. Fancy an all-Adele Top 10 come album three? Sounds pretty uninspiring from where we're standing.

REVVED UP

Reverend And the Makers (below) are constantly tweeting about their ethos like some sort of religion – they preach embarrassing lad culture and their fans make disgusting remarks, such as a man on Twitter verbally attacking a teenage girl by tweeting "someone rape her for £20", just for making a valid point against the group. This is 2014; please end this shit, narrow-minded band.
Lucy Broadbent, via email

LW: You can't blame the Rev for some fans getting out of hand. Bands don't choose their fans, and judging from one of their tweets last week (@reverend_makers: "You cannot hate a band based on what their fans do/say. Judge bands on music"), it would appear that they'd rather not have half these people on their side either. Until the point comes when the Rev actively condones this kind of behaviour, there's no way you can hold him to account for it. And let me tell you, that point will never come, because for all his bedroom politics, the Rev is as right-on as they come.

GO, WEST!

Kanye West is undeniably a very smart dude with plenty of opinions about culture and art. In his position, it would be cheap for him to not try to expand some minds. People hear him compare himself to Steve Jobs and they roll their eyes at his ego, but if you think about the logic behind these statements, Kanye turns from just an artist into a symbol of the times. If people actually listened to the rants, it would only make them respect him more.
Annie Armstrong, via email

LW: At Wireless recently, Kanye tackled racism in the fashion industry, the morals of the paparazzi and many other topics. If he were to discuss these issues as part of an op-ed in a broadsheet, they'd probably get some worthy attention, but when delivered sermon-style onstage they incite copious amounts of booing. I'll tell you the reason, Annie. A gig isn't the same as a TED talk. When you make your point about the expansion of minds at gigs, you're mistaking a crowd's desire for an out-of-body sonic experience to a moment of chin-strokey realisation while reading Dostoyevsky. That said, the rants can be entertaining, especially when West gets carried away and invites fans to "FUCK MY FACE! Wait, that came out wrong..." You don't get that at TED talks.

ANDY HUGHES

LOOK WHO'S STALKING

I met Mac DeMarco after his brill show in Manchester earlier this year and gave him a sweaty hug. He was such a lovely guy and was stoked that it was my friend's first-ever gig.
Ellen, Wirral

Official fuel consumption figures in mpg (l/100km) for the Ford EcoSport range: urban 34.9-57.7 (8.1-4.9), extra urban 53.3-64.2 (5.3-4.4), combined 44.8-61.4 (6.3-4.6). Official CO_2 emissions 149-120g/km.

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ON REPEAT

NME TRACK OF THE WEEK

1. Interpol
All The Rage Back Home

"*I keep falling, maybe half the time*", sighs Paul Banks over distant chants on Interpol's first cut from their fifth album, 'El Pintor'. 'All The Rage Back Home' is as dark as you'd expect from the New Yorkers, Daniel Kessler's shrill guitar lines piercing through the gloom and whipping up a sense of urgency. Banks might feel like he's about to take a tumble, but this points to 'El Pintor' being the band's best effort in years.
Rhian Daly, Assistant Reviews Editor

2. King Tuff
Eyes Of The Muse

After the hook-filled stadium lo-fi of King Tuff's second album comes 'Eyes Of The Muse'. Initially, Kyle Thomas' guitar twinkles under soppy lyrics ("*There is no other, when I am with her/I always love her, I always miss her*"), but not for long. The hairy loon behind King Tuff is soon writhing atop the insatiable riff that dominates the first song from new album 'Black Moon Spell' like a moustachioed '70s porn star.
Ben Homewood, writer

3. The Growlers
Big Toe

With 'Big Toe', Californian psych rockers The Growlers pit surf guitars against suicidal misery. Singer Brooks Nielsen is driven to the point of chucking himself off a bridge by a quite terrible-sounding woman who can "*hex like a crow*". Glumly noting that "*the grace of her face is a terrible waste*" because "*behind it's something awful*", we leave him at 2:35, "*looking down at the old cold river*". A marvellous surf-goth cliffhanger.
JJ Dunning, writer

4. A Sunny Day In Glasgow
In Love With Useless

Subtitled 'The Timeless Geometry In The Tradition Of Passing', this new track from the Philadelphia collective's fourth album 'Sea When Absent' is as heroically dense and bewildering as its name. What starts off as a shoegazey swirl soon takes on layers of synth, hellfire beats, industrial bass and jagged guitar splurts, while Jen Goma yells prettily about "*antipsychotics*". If that sounds like one brainfuck too far, it actually ends up rather soothing.
Matthew Horton, writer

5. Demob Happy
Suffer You

Brighton band Demob Happy were one of the highlights of this year's Great Escape festival, hosting their own sweat-drenched secret party at their café HQ. 'Suffer You' is their first piece of new music since then and has frontman Matt Marcantonio yowling, "*You take my body but you won't take my mind*" over scrappy riffs that evoke a dirtier first-album-era Kings Of Leon.
Rhian Daly, Assistant Reviews Editor

6. Velour
The Tower

Julio Bashmore is the poster boy for the ongoing house revival. Here he teams up with fellow Bristol-dweller Hyetal on, to use the technical terminology, an absolute banger. Four stabbing chords form the bedrock, while pulsing synths and a "*woo-hoo*" vocal sample provide the hands-in-the-air vibes. And that's pretty much it. Don't be fooled by the simplicity, though: there's a master at work here.
Chris Cottingham, writer

7. Wet
Move Me

Brooklyn trio Wet know that the *real* soundtrack to the panicky buzz of love and lust isn't all bubblegum riffs and adrenalin-shot guitars: it's slow and scary, like a cold, icy hand squeezing your heart and making it hard to breathe. That's what makes 'Move Me' so pitch-perfect: a moody slow jam that walks the slinky, sensual tightrope between devotion and obsession, with singer Kelly Zutrau coming on like a gloomy, decadent lost soul.
Ben Hewitt, writer

8. Lunice
Can't Wait To

The other half to Hudson Mohawke's TNGHT project, Lunice follows up on the pair's promise to focus on their own solo material this year with the first track from his debut LP, rumoured for release by the end of 2014. 'Can't Wait To' doesn't veer too far from the Canadian producer's work with HudMo, marrying chopped and screwed vocals with heavy bass and dancefloor-friendly beats, all while maintaining an infectious sense of fun.
Rhian Daly, Assistant Reviews Editor

9. Haim
My Song 5 (feat. A$AP Ferg)

What did Haim's 'My Song 5' need but we didn't know it? A verse from A$AP Ferg, of course! The hip-hop upstart from Harlem turns out to be a perfect match for the LA sisters on the angriest track off 'Days Are Gone'. "*Honey pie, don't front like you goody two shoes*", Ferg rhymes over the gnarly squelch of the bridge, before the ladies come back with, "*Honey, I'm not your honey pie*".
Hazel Sheffield, writer

10. SZA
Mood Ring

R&B singer-songwriter SZA was so anxious before she opened for Coldplay last year, she didn't sleep for two-and-a-half days. After she got offstage, she duly got leathered on Chris Martin's champagne and wrote this glistening, otherwordly new track. It's produced by Felix Snow, who worked on SZA's recent album 'Z', and appears on DJ Kitty Cash's new mixtape 'Love The Free Vol II', which also features a collaboration with Dev Hynes.
Phil Hebblethwaite, writer

AMY BRAMMALL, NEIL KRUG

ESSENTIAL NEW TRACKS

▶LISTEN TO THEM ALL AT NME.COM/ONREPEAT NOW

11. Bat For Lashes
Skin Song

Something's stirring in the world of Natasha Khan. Following last year's soundtrack collaboration with Jon Hopkins, here's a brand-new solo track that creeps and crawls through three minutes of muted, melancholy synths, scattergun percussion and echoing vocals. The song is part of project inspired by human organs that'll also see releases by Ghostpoet and Goldie. This one's about skin, but its massive chorus is all heart.

Al Horner, Assistant Editor, NME.COM

12. Death From Above 1979
Trainwreck 1979

After exclusively revealing details of their first album in 10 years to *NME* earlier this year, DFA 1979 hit us with the low-slung, super-confident first single. 'Trainwreck 1979' doesn't boast the fast-paced riffs you might expect, but when drummer Sebastien Grainger sings, "*The story never ends as long as we have blood and guts*", the intention is clear. Death From Above 1979 are dead. Long live Death From Above 1979.

David Renshaw, News Reporter

13. Chris Martin & Cat Power
Wish I Was Here

Coldplay's Chris Martin and Cat Power have teamed up to record the title song for cheeseball Zach Braff's new film *Wish I Was Here*, the spiritual follow-up to *Garden State*. It's got a whiff of Ben Folds Five's 'Brick' about it and less of Cat Power's unsettling grit. But she's still got one of the greatest voices around, and even Martin in sap mode can't take away from that.

Lucy Jones, Deputy Editor, NME.COM

14. The Vines
Metal Zone

On page 13, Craig Nicholls tells us his band's new double album is a return to their rock'n'roll origins following the electronic diversion of 'Future Primitive'. 'Metal Zone' proves his point, beginning with a throbbing rock intro, Nirvana-like guitars, squiddly solos, raw screaming and lyrics that end, abruptly, with the words "*Now I wish you were dead*". Not quite in the metal zone, then, but on the bus to Grungeville at least.

Dan Stubbs, News Editor

15. Twin Peaks
I Found A New Way

The first proper taste of the Chicago band's new album 'Wild Onion' is the closest a bunch of Yanks have come to channelling The Kinks' knack for writing perfect garage rock ('Shangri-La', 'This Time Tomorrow', 'Victoria') in years. Singer Cadien Lake James barks his way through proceedings knowing full well it's what he was born to do, while the rest of the band sound positively riled underneath him. Best of all, it sounds effortless.

Matt Wilkinson, New Music Editor

16. The History Of Apple Pie
Shake (feat. Gary Jarman)

Following the trajectory of their indie heroes Blur, London quintet The History Of Apple Pie have emerged from the more laidback lollop of some of their debut with a sassy direct hit – their own 'Popscene', if you will. Featuring Cribs man Gary Jarman's inimitable Wakefield drawl, it's all punchy guitar stabs, giddily infectious chorus and audible confidence. Modern life sounds good from here.

Lisa Wright, writer

17. Childhood
As I Am

As debut album 'Lacuna' nears release, Childhood are sounding more and more like a band to fall head over heels in love with. 'As I Am' is a pastel-coloured swirl of gauzy romance and harmonies, built upon a sensational chorus of hypnotic, yearning falsetto. Ben Romans-Hopcraft's vocal is a dizzy, psychedelic kiss when he coos a spellbinding refrain: "*So tell me what you wanna do, and take me as I am*".

James Bentley, writer

18. Jenny Lewis
The Voyager

The title track from the Laurel Canyon-dwelling ex-Rilo Kiley frontwoman could be a deep cut from her 2008 LP 'Acid Tongue'. "*When it finally hit me, I did not cry/'Cos I was at the 7-Eleven flicking through the New York Times*", she reflects, alongside a lazy chugging of acoustic guitar. If *you* can get past this ballad's heavy strings and searching lyrics without shedding a tear, then congratulations, you're just as jaded as she is.

Eve Barlow, Deputy Editor

19. Ex Hex
Don't Wanna Lose

Chances are you'll know Mary Timony from her stint in Wild Flag, alongside two-thirds of Sleater-Kinney. Before that, she spent much of the '90s fronting Boston's marginal but great Helium. With Wild Flag having disbanded, Ex Hex finds Timony the centre of attention again. 'Don't Wanna Lose' precedes the trio's debut album 'Rips', due in October and an accurate title if this garage-meets-glam-meets-Television belter is any indication.

Noel Gardner, writer

20. Bad Sounds
Living Alone

"*Nothing appeals to me/I feel like living alone*", trill new London duo Bad Sounds like a pair of miffed students who've had enough of sharing the communal shower. Far from a miserable rant, however, 'Living Alone' is the kind of falsetto-laden, indie-disco earworm that comes on like how Mystery Jets' new album might sound if they suddenly got completely obsessed with Jungle. Bad Sounds in your ears, make you feel alright...

Lisa Wright, writer

TheWeek

▶EVERYTHING THAT MATTERS IN MUSIC ■ ITED BY DAN STUBBS

Jumpin' Jack backlash

Mick Jagger 'curse' makes Rolling Stone the unlikely star of 2014 World Cup

EITAN ABRAMOVICH/AFP/GETTY IMAGES

A Brazilian fan holds a cutout of Jagger at the Castelão Stadium. (Inset) Mick in the crowd

The final whistle has been blown at this year's World Cup, but off the pitch one figure has unwittingly emerged as a key player in the Brazilian event: Mick Jagger. The Rolling Stones singer has been branded a footballing Jonah for publicly endorsing countries that promptly lose, leading Brazilian fans to dub him *pé-frio* – a phrase that literally means 'cold feet' but which is generally used to refer to a person who brings bad luck.

Rather than blaming their national team for the 7-1 semi-final hammering they recieved at the hands of Germany – the heaviest loss in a World Cup semi-final in the tournament's 84-year history – Brazil supporters transferred their ire to Jagger for being the ultimate World Cup jinx.

Jagger's losing streak began at the 2010 event, where he cheered on USA as they were knocked out by Ghana. He backed Brazil before they were defeated by the Netherlands, and his presence at England's fixture with Germany coincided with a 4-1 battering.

This year, he tweeted support for England before they were drubbed by Italy and Uruguay, confidently predicted Portugal and Italy would make it to the knockout stages (neither of them did), and then delivered the ultimate kiss of death when he arrived as a spectator for Brazil's showdown with Germany.

Brazilian fans tried to ward off Jagger's hex by bringing cardboard cutouts of the singer shouting, "Let's Go Germany!" but to no avail. They were also unable to use Jagger's curse to prevent arch-rivals Argentina getting to the final, despite bringing banners bearing images of Jagger sporting the Argentine kit.

Jagger's ex-girlfriend Luciana Gimenez defended the singer, saying: "He is suffering cyber bullying... and I would like to ask you guys who do this kind of bullying to think before doing it." Jagger himself laughed the whole thing off: "I take responsibility for the first German goal – but not the other six."

■ BEN HEWITT

No Devotion, with Lee Gaze (right) and singer Geoff Rickly (front)

"We have every right to carry on"

Singer Ian Watkins poisoned Lostprophets' name forever. Now his former bandmates are picking up the pieces as No Devotion

Lee Gaze doesn't refer to Ian Watkins by name during our interview: the disgraced Lostprophets frontman is acknowledged only as "the singer". But as Gaze and the rest of No Devotion know, they can't ignore the past altogether. "It would be wrong and really weird not to mention it," he says.

Watkins was jailed for 35 years in December 2013 for a string of child sex offences. His public downfall had the knock-on effect of poisoning Lostprophets' legacy and making it impossible for his old bandmates to continue. Instead, they recruited ex-Thursday singer Geoff Rickly and began writing new music. Debut single 'Stay' – poppy, vibrant and markedly different from Lostprophets – was released earlier this month.

Reports that the former Lostprophets are still raking in royalties are way off the mark, according to Gaze, who spent part of the past year working for minimum wage in a coffee bar before opening his own establishment. "There wasn't a backlog of hundreds of thousands of pounds," he says. Gaze was initially hesitant to jump back into music again, but the rest of the band – who, unlike him, all live in the US – continued making music. "It didn't set in for me until Geoff jumped on board," he says. "I wasn't sure about it because I wasn't a big fan of Thursday – I respected what they did, but I wasn't sure if he was right for the songs. But he went to [bassist] Stu [Richardson]'s house and laid down some vocals on a track. They sent it over and I thought, 'Well, from now on I'll just sit down and shut my mouth.' It was really great."

"WE'LL NEVER PLAY THE LOSTPROPHETS SONGS AGAIN"
Lee Gaze

No Devotion know it'll be some time before they can divorce themselves from their old band. "It's always at the back of your mind," Gaze says. "It's a raw nerve. We have every right to carry on writing music, but you do think about how people will take it." One thing that's certain is there's no incentive to keep the Lostprophets name alive. "We'd definitely never play the songs again," says the guitarist. "We can take some good stuff from it and some bad stuff and just bury it in a box at this point, but I don't think we'd ever revisit anything."

He adds: "We did it [Lostprophets] for a long time. I flirted with loving it and hating it for many years for different reasons. So in the bluntest way possible, I don't have any regrets about the band being finished: I obviously just wish it wasn't in the circumstances that it was. You can't ever mention it to anyone, you know? We were really proud of it; whether people liked us or not, we came from the fucking middle of nowhere. Now, when people ask what bands I've played with, my answer's just... 'Eurgh'. It's an awkward position to be in."

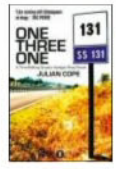
The plan is to finish their debut album in time for a release in early 2015, but the long-term aim is to establish No Devotion as a new band with its own identity. "We're happy to deal with 'it' until we become an entity in our own right," says Gaze. "Maybe that's six months, maybe it's a year – but I genuinely believe people will move on to accepting it as a new band. We were never trying to recreate the old band with a new singer. We just want people to respect that we're going to continue making music." ■ BEN HEWITT

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Martin Noble

British Sea Power



BOOK
131 by Julian Cope
"It's a time-shifting gnostic hooligan road novel, so I'm all over it. I've read *Head On/Repossessed* and have his *The Modern Antiquarian*, and both are amazing."

BOXSET
It's Always Sunny In Philadelphia
"It's a comedy series, and once you get used to the shouting and bickering it's very funny, with Danny DeVito as a patriarchal reprobate."

FILM
Fruitvale Station
"My brother gave me a few films he'd got his hands on. He said this was a good 'un and it won Best First Film at Cannes last year."

GAME
Booze Olympics
"It features games like Biscus, where you try and catch a spinning biscuit in your mouth, and Pig Wrestling, where you get down on all fours and try to swipe your opponents' legs and arms away."

HOME COMFORT
PJs

"I seem to have a large collection. Someone called them Broadmoor pyjamas. It's about looking one's best at all times, even during sleep."

▶**BSP's tour begins on July 17 at the Gala Theatre, Durham**

NME PROMOTION

NME MUSIC PHOTOGRAPHY AWARDS with Nikon

BACK IN THE FRAME

The NME Photography Awards with Nikon returns for another year – it's time to enter! PLUS: vote online for the chance to win a Nikon COOLPIX S9700

Whether it's Pete and Carl's embrace as they fell like brothers in arms to the floor at their momentous Hyde Park show earlier this month, or Kasabian making their debut headline slot on the Pyramid Stage at Glastonbury (above), the best music photographers have the power to turn a fleeting moment into a piece of history.

At *NME*, we know that the images printed in these pages and online have defined the most important events in music history – from Martyn Goodacre's legendary portrait of Kurt Cobain to Ellis Parrinder's infamous naked Beth Ditto cover (right). That's why we're massively excited to be running the NME Photography Awards with Nikon for the fourth year running – to seek out the best and brightest new talent in music photography and celebrate the work of some of our most acclaimed photographers.

Nikon understand that you don't have to be an experienced master of the art to take an amazing shot this summer. With Nikon's range of compact cameras and DSLRs, specially designed for fast action shooting, there's something to suit everyone, whether you dream of having your image on the cover of *NME* or you're just shooting for fun.

For winners in the Amateur categories of Live, Portrait, Festivals and Under-18, we're offering the chance to win a 24.2-megapixel Nikon D5300 (RRP £719.99). It's the perfect camera for aspiring photographers, boasting a wi-fi function so you can share your shots straight away, and powerful low-light performance, meaning your images will be crystal clear in even the dingiest venues. For the winner in the Professional category, we'll be giving away a 24.3-megapixel Nikon D610 and 24–85mm lens (RRP £2,299.99 together), so you can capture every detail with unrivalled sharpness. Plus the camera is fully weathersealed, so it will hold up to the worst rain and mud the festival season can throw at you.

This year, we're also offering readers who vote on NME.COM the chance to win a 16-megapixel Nikon COOLPIX S9700 (RRP £249.99). With a super-slender body, 30x optical zoom and vibration reduction, it's the perfect festival camera, allowing you to get sharp shots even from the back of a crowd.

So what are you waiting for? Whether you're a professional or just starting out, we're offering the recognition and photography gear to take your work to the next level. And don't forget – you could bag yourself a Nikon Coolpix S9700 just by voting for your favourite image. So head over to NME.COM/photoawards2014 now!

D610

D5300

S9700

Past winners reflect...

Professional

Pieter M Van Hattem, Outstanding Contribution To Music Photography winner, 2013

"I was honoured to win the Outstanding Contribution Award – it was wonderful to be recognised along with the likes of previous winners Dean Chalkley and Roger Sargent.

"Great music photography is about a connection with the artist [like Peter's shot of The White Stripes, above]. There's a place for highly styled glamour shots, but the most interesting thing is capturing a moment that lets you see the real person. If it's live photography, we want to see the crowd getting sweaty or an interesting angle that's not going to be taken with a camera from the audience. You don't have to have access to famous people; it's often thinking about the unexpected that can make a really amazing shot."

Amateur

Árpád Horváth, Amateur winner in the Documentary category, 2013

"I won the Documentary category last year with a shot of the crowd who'd come to see The View in Glasgow [above]. The fans started to climb the fences while the band were playing. It was crazy – so I turned away from the stage and captured it. For documentary shooting you need to have an eye for this kind of moment.

"The most important thing that's happened since I won is that musicians now take me more seriously. I'm working with two bands, The Holy Ghosts and The Medicine Men. I'm really fascinated by their lives as musicians and the personalities behind the music.

"My advice for this year's entrants? Remember the Robert Capa quote: 'If your photographs aren't good enough, you're not close enough'. Get close to the action and you'll probably get a good picture."

ARPAD HORVATH, PIETER M VAN HATTEM, JENN FIVE ELLIS PARRINDER, MARTYN GOODACRE

School Of Seven Bells plan posthumous album

The final work of band member Benjamin Curtis, who died last year, is set to be released early in 2015

On December 29, 2013, Benjamin Curtis – one half of New York's School Of Seven Bells, with Alejandra Deheza – died of lymphoblastic lymphoma, aged 35. Before he passed away, his brother Brandon assembled recording equipment in Benjamin's hospital room, where he finished his parts for the new School Of Seven Bells album he'd been working on with Deheza throughout the year.

Deheza intends to spend the summer working on the record with an aim of releasing it in early 2015. Speaking from New York, she says: "There's plenty left to do but the songs themselves, so far as structure and lyrics go, are written." In the meantime, the final recording that Curtis made – a cover of Joey Ramone's 'I Got Knocked Down (But I'll Get Up)' – was posted online this month.

"When he checked into the hospital, we were about 75 per cent done with recording our new record. One day Ben brought up this Joey Ramone song," Deheza says. "He couldn't stop talking about it. We listened to it repeatedly and decided to record it. Ben did the music in the room – guitar, bass, everything – and Brandon recorded my vocals. We sent the file over to Ben and he loved it."

The song comes complete with a stunning video, directed by Toby Halbrooks and Alan Del Rio Ortiz and shot in an environment that Curtis adored – the desert. It was difficult time for Deheza. "It was when the song was playing and we were doing a take, something would open up. It was emotional doing it, and watching it now really gets me."

About the new album, she adds: "It's different and I think it's the best one we've ever done. I know Ben was super proud of the progression he was making with production and the sounds he was creating. He was so excited for it to come out."

It'll be a School Of Seven Bells album, but Deheza is not sure yet whether she will tour the record, or indeed continue making music under the name. "Right now, I'm just thinking about finishing the music," she says. "It's a very personal record and even talking about it is hard. It took a while before I could start work on it again." ■ PHIL HEBBLETHWAITE

"BEN WAS SO EXCITED ABOUT THE RECORD"
Alejandra Deheza

School Of Seven Bells' Alejandra Deheza and Benjamin Curtis in 2012

GILES SMITH, JUSTIN HOLLAR

▶ NEW CLUB NME LAUNCHES IN SOUTHAMPTON

Legendary weekly club night kicks off on the south coast with Happyness – and there's a host of future talent to follow

In 2004, Kaiser Chiefs played the very first Club NME, which launched on a winning ticket of brilliant, breaking bands and the best indie tunes. Klaxons, Gossip, Foals, Glasvegas and many more took early steps onto Club NME stages on the way to stardom. More recently, Peace, Wolf Alice and Superfood have graced the stage at Club NME's weekly club nights, which have been going strong at Camden's Koko for a decade.

Now, in addition to the London nights, there's a brand new, weekly Club NME headed to Unit in Southampton – the sister club to the city's The Joiners, winner of *NME*'s search for Britain's Best Small Venue in association with JD Roots in 2013. Bermondsey slacker-rockers Happyness (pictured left) played the inaugural event on Saturday (July 12), and forthcoming gigs include a host of *Radar* favourites and names to watch.

"We're really proud that we've been picked to host one of the best club nights in the country and bring it to our city," says venue manager Chris Stemp. "Southampton's got a great musical history and the future's looking bright too, with new acts including Dolomite Minor, New Desert Blues, Seán McGowan, Wild Smiles, Fever and more set to put their own stamp on Southampton's musical history. With Club NME coming to town, we hope to do the same."

▶Follow the new Club NME Southampton on Facebook and Twitter for more info – and watch this space for news of Club NME coming to a city near you soon

The Vines in 2014: (l–r) TimJohn, Craig Nicholls, Lachlan West

The Vines creep back

With plenty of new songs but none of his former bandmates on board, Craig Nicholls refloats The Vines with double album 'Wicked Nature'

In 2002, The Vines appeared on the cover of *NME* on three separate occasions. "Celebrity fans, awesome gigs and a brilliant album – no wonder everyone wants to shag Craig Nicholls," read the text on one. Once touted as Australia's saviours of rock'n'roll, the band have, in recent years, been relatively quiet – which is just how frontman Nicholls likes it. "I really have no connection to anything," he says down the line from his Sydney home. "I can't drive a car, I don't have a mobile phone, I can't work computers or the internet or anything. I don't understand it, so I don't fit in. It seems alien to me but it's this big part of most people's everyday lives."

Nicholls' technological isolation inspires the band's newly announced sixth album, the 22-track double LP 'Wicked Nature', due in September, and its lead single 'Metal Zone' (pictured above), which is out now. Recorded last year, the album flips the premise of 2011's electronica-tinged 'Future Primitive' on its head, documenting Nicholls' views on 21st century technology: in his own words, "me not liking it and me screaming about it".

Returning with a double album after all but fading into obscurity may sound like overblown self-indulgence, but Nicholls reckons it's due to him hitting a purple patch. "We had a lot of songs," he says. "Just a few months after that I had more songs, so it felt really good having so many. We thought it would just be easier to put them all out together instead of having to wait."

When Nicholls says 'we', it's a brand-new Vines line-up he's talking about. Online rumours suggest long-serving bandmates Ryan Griffiths (guitar), Brad Heald (bass) and Hamish Rosser (drums) were sacked, but the singer's explanation is less dramatic. "Everyone was going in different directions," he says. "They're good guys but it wasn't working out."

Replacement bassist Tim John and drummer Lachlan West were found via an auditioning process. Nicholls now finds himself fronting a new band, poised to release The Vines' first independent album (on an imprint named Wicked Nature, like the album) and with his first co-production credit.

His aim was "to make a rock'n'roll album that's pretty up and pretty heavy". 'Out The Loop', the first track from the album to have been revealed online, ticks all the boxes – and picks up one of the recurring themes of Nicholls' songwriting over the years. "The words are about not really fitting in, being an outsider," he explains. "Do I still feel like that? Yeah, it never really changes. But it works good for writing songs!" ■ RHIAN DALY

"THEY WERE OUR FAVOURITE"

Arctic Monkeys' Alex Turner on The Vines

"The Vines, they were the big one for us, I suppose. We all went to see them together on their UK tour in 2002 – very fond memories. They were what made you see that being in a band was a good idea. We were all about The Vines. They were, I think, collectively our favourite band at the time."

THE MINI INTERVIEW

Ice T

You revist your song '99 Problems' on the new Body Count album, 'Manslaughter'. Are you worried people will think you're covering Jay Z?

"When we were recording, the band would play the licks to Jay Z's '99 Problems' and I'd sing the real lyrics over the top. Some people would say, 'That's Jay-Z's song', and I'd be like, 'Dumb fuck, that's *my* shit.' I wrote it 11 years before him! It's a booby trap we put on the album."

The song 'Wanna Be A Gangsta' is critical of kids who want to be like you...

"Yeah, suburban kids listening to rap and acting tough behind their keyboards. If they touch down on those streets, they're gonna get their ass sewn up."

Body Count is your rock project. What hip-hop stuff have you got going on at the moment?

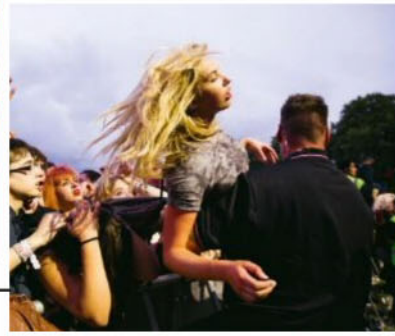
"None. Hip-hop's gone in a different direction – it's club music, no content, just 'I got money, cars, girls'. Underground hip-hop's still prolific, but the stuff on the radio sucks."

So you're all metal now?

"Ice T has always been about hardcore, aggressive music. With Body Count, it's art, it's over the top, it's hypersexual. I roll with the people who get it. The people who don't, I throw them a Barry Manilow album." ■ GARY RYAN

Libs' Hyde Park crush sparks safety fears

Fans raise concerns with organisers after The Libertines' massive comeback show left 38 people injured



(Left) Flares light up the crowd in Hyde Park, July 5. (Below) A fan is carried out of the crush

It wouldn't have been a Libertines gig without a bit of rough and tumble, but for many of the 60,000 fans who descended on London's Hyde Park to watch the band's incendiary comeback show on July 5, a jubilant set was marred by a crowd crush that left 38 people injured and eight needing hospital treatment.

After just one song, the show was stopped by security. Co-frontman Pete Doherty pleaded with to the audience to "calm down a bit" as fans were dragged over security barriers, gasping for air. It happened again during 'Time For Heroes' and a third time when, anxious for a better view, some fans climbed a lighting rig. Throughout the show, flares were lit in the crowd; earlier, a smaller, secondary stage was shut down, meaning Swim Deep were pushed to another stage and Graham Coxon's set was pulled entirely.

"It was always going to be rowdy, crazy, a riot," fan Michael Houston tells *NME*, "but there's a difference between a wild gig and potential death. I witnessed a 50-person crush, a teenage girl getting kicked in the face and a guy getting his shoulder dislocated. I spent more time lifting people up from being trampled than watching what should have been the gig of my life."

Another fan, Ed Tierney, described a "domino effect" in which people surged to one side or another and ended up piled 10-high. "Some screamed for help, while others broke down in tears. It was frightening and I couldn't help but think at one point that we had another Hillsborough on our hands," he said.

Concerns over safety at big gigs have escalated since 2000, when nine fans were crushed to death at Danish festival Roskilde. In 2010, 21 people died in crushes at the Love Parade dance event in Germany. Part of the problem with The Libertines' British Summer Time gig in Hyde Park – according to the hundreds of fans who have written to *NME* – was the sizeable VIP area at the foot of the stage. "Surely it's obvious that splitting half of the front barrier into a VIP standing area is going to cause a crush for a band like The Libertines?" asks fan Daniel Grant.

Jim King, event director at British Summer Time promoter AEG Live, says it was the VIP area's secondary barrier that saved lives and reduced the number of injuries – all of which, organisers are keen to stress, were minor, bar a 46-year-old man who suffered a heart attack earlier in the day and is currently recovering in hospital. "The site was operating within the total capacity allowed and it's the same site plan and stage layout that we've used successfully and without incident or concern for the last two years for shows of equal size," he says. "Ultimately, we were dealing with a lively crowd, and that clearly put that area of the site under more pressure."

The secondary barrier system, he claims, is there to reduce pressure on the barriers closest to the stage, which is the safest option in a large and boisterous crowd. "By having that barrier in place and a working area in front of it, fans are able to come over and be taken by security to a less densely populated space," he says.

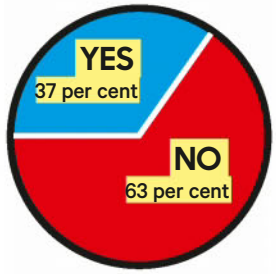
The use of Hyde Park as a gig venue was already contentious: gig-goers have, in the past, complained about low sound levels onsite, and there's strong opposition from the park's wealthy neighbours. Before The Libertines' gig, the chairman of the Residents' Society Of Mayfair & St James, Anthony Lorenz, said they didn't want an "individual" like Pete Doherty in their neighbourhood. "It's the last thing we need in the middle of Mayfair," he sniffed.

However, King is keen to stress that other shows that have been put on since AEG Live took over – including two Rolling Stones gigs – passed without major problems. He says The Libertines themselves were "incredible, and helped us deal with the issue and stopped the issue escalating", and that he wants to hear from fans about their experience on Saturday. "We are managing [fans'] enjoyment... so if we need to change something to improve that and address safety concerns, then I can promise you that we will." A full report into what happened at the gig is underway.

Despite the trouble, there's no doubt that ultimately, for most of those present, Hyde Park was a defining moment in The Libertines' history. As audience member Jack Hunters tells *NME*: "It was both chaotic and beautiful – sort of sounds like The Libertines, doesn't it? Bring on Ally Pally – Albion has wind in its sails." ■ JENNY STEVENS

READERS' POLL

NME.COM asked if pyrotechnic flares – many of which were ignited at Hyde Park – should be banned. Here are the results:



"PEOPLE SCREAMED AND BROKE DOWN IN TEARS"
Ed Tierney, fan

ANDY HUGHES, GETTY

The top four in NME's Greatest Albums Of All Time list – proof that the album will never fade away

WHY RADIO 1 IS WRONG ABOUT THE DEATH OF THE ALBUM

BY **BARRY NICOLSON**

Until a playlist can change your life, the LP is here to stay

If you've been keeping up with the news recently, you'll have heard that The Album is on its last legs. But let us think, for a moment, about what The Death Of The Album actually means. The album, as a concept, is not the same as CDs, vinyl, eight-tracks, cassette tapes, or any other audio format that has thrived, perished, or doggedly persists in some zombified state or other. Albums are no mere delivery method; they are what's being delivered. Take them away and what are we left with? Playlists, according to Radio 1 boss George Ergatoudis. No, not the ones that Ergatoudis' station adheres to on the basis of how many Twitter followers a particular band has, but the ones you compile on Spotify. Has a playlist ever changed your life? Altered your world outlook? Is there a playlist that you cannot imagine living without? If you answered yes to any of the above, congratulations: you're a small part of what's wrong with modern culture.

It seems to me that there are two main ways of gauging the vitality of the album: relevance and profitability. Let's take the former: Ergatoudis contends that, increasingly, people prefer to listen to a playlist than "a rather mediocre body of work, the album, which is sadly true in most cases". If what he means by "most cases" are the artists who make the Radio 1 playlist, I can certainly see his point. Still, it seems a rather narrow-minded view: you don't need me to tell you that wonderful LPs are still being made by artists who never get near daytime radio. In fact, there are entire genres of music – basically, everything that's not pop or electronic – that are still driven by and centred around albums.

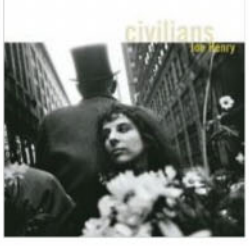
As for the second measure... well, that's a problem the industry has been trying to solve for some time now. Yet while album sales might be waning, hundreds of millions of the things are still sold every year. Fewer people might be willing to shell out for an artist's 10-song statement these days, but there's no question that they still want them: albums account for roughly 70 per cent of all illegally downloaded music.

But there's another, arguably more important, factor to be taken into account here. Consider the role of an artist in a post-album world: locked into a cycle of endless promotion, their success or failure is determined entirely by their ability to keep coming up with hits, and the success or failure of those hits will be determined by whatever ageist, stat-driven criteria stations like Radio 1 live by. It is a world where commerce has brutally asphyxiated art, a world of endless 'Get Lucky's but no 'Giorgio By Moroder's. Ultimately, it comes down to a single, stark choice: homogenise or die. How long do you think it would take them – and you – to get bored of it? ■

▶For more opinion and debate, head to NME.COM/blogs

AS TOLD TO LISA WRIGHTM PHOTO: GETTY

LOST ALBUMS #38



Joe Henry
Civilians (2007)

Chosen by Billy Bragg

"He's an American singer-songwriter, better known as a producer these days, and every track on this album is amazing. He's won a number of Grammys for his production work, and he produced my last album [2013's] 'Tooth & Nail', but he writes these beautiful, gorgeous songs, and they all piled up on 'Civilians'. 'Our Song' is about him seeing his old bass player in a Home Depot, and 'I Will Write My Book', which is a standout, is about how he's going to get all the rage of a relationship down into a book."

▶THE DETAILS

▶**RELEASE DATE** September 11, 2007
▶**LABEL** Anti-
▶**BEST TRACKS** Our Song, I Will Write My Book
▶**WHERE TO FIND IT** In record shops or on the Anti- website
▶**LISTEN ONLINE** On Spotify

The Wytches

The Brighton trio add melody and teenage heartache to the pot while brewing up their debut album in east London

Kristian Bell at Toe Rag Studios, June 2014. (Below, from left) Gianni Honey, Kristian Bell and Dan Rumsey

"It doesn't have to be crash, bang, wallop all the time," says Wytches frontman Kristian Bell, slouched on a brown leather sofa at Hackney's Toe Rag Studios. Turns out the Brighton-based group's reputation for being one of Britain's darkest new bands might be put to the test when their debut LP, 'Annabel Dream Reader', is released next month. Instead of producing a wall-to-wall onslaught of ear-battering riffs, The Wytches have taken the opportunity to show off their softer, more considered side on the waltzing 'Weights And Ties' and the emotional howls of 'Summer Again'. "We've been thinking a lot more about melody," explains Bell. "There's one called 'Part Time Model' as well, which is still quite dark but not as heavy and more melodic. Those three no-one will have heard before, and I quite like the idea of that. It might upset some people..."

Bell and his bandmates – drummer Gianni Honey and bassist Dan Rumsey – are taking a break from recording new songs and potential B-sides in the studio's lounge. Down in the control room, analogue tape whirrs around metal reels, and lining the stairs are sales discs for The White Stripes' fourth album, 'Elephant', also recorded here. On the surface, The Wytches may not share many similarities with the US blues duo, but some of Jack White's old-school ethos resonates with the band. "One-inch tape machines aren't really a big thing any more," Bell says, with disproportionate excitement. "We did a session to record a B-side in Berlin and the guy there had a more modern tape machine. I think recording to tape just suits our sound better. The first thing that comes out is usually quite satisfying, so you wouldn't feel the need to tamper with it."

Recording in such an old-school manner allows the cracks, gasps and emotion in Bell's rasps to shine through. That, in turn, enhances the album's personal touches, like the sometimes painful sentiments within the lyrics. "A lot of these songs I wrote when I was 17, 18," explains Bell. "There are some things in the lyrics that I don't necessarily feel any more, like the more love-y stuff. It's a break-up album, really. Some of it's autobiographical and some of it is just little stories or describing different moods, but most of it was written when I was quite upset."

With 15 tracks wrung out in just four days, the recording process was fittingly intense – for some of the band, at least. "We had five days but we had to write off the first day because we kept fucking up," laughs Honey. "Kristian was here for 12 hours every day, but we were staying at our friend's down the road and I'd sleep until, like, 3pm and then come in – I still feel quite bad about it," he says.

"There's drums on the last track that Gianni didn't even play!" Bell reveals. "[The Coral guitarist and the band's producer] Bill Ryder-Jones had to do it instead." Well, Bell did say it's not all about crash, bang, wallop... ■ RHIAN DALY

"IT'S A BREAK-UP ALBUM, REALLY. MOST OF THE SONGS WERE WRITTEN WHEN I WAS 17 OR 18 AND QUITE UPSET"
KRISTIAN BELL

▶ THE DETAILS

▶ **TITLE** Annabel Dream Reader
▶ **RELEASE DATE** August 25, 2014
▶ **PRODUCERS** Bill Ryder-Jones and Kristian Bell
▶ **RECORDED** Toe Rag Studios, east London, October 2013
▶ **TRACKS** Digsaw, Wide At Midnight, Gravedweller, Fragile Male, Burn Out The Bruise, Wire Frame Mattress, Beehive Queen, Weights And Ties, Part Time Model, Summer Again, Robe For Juda, Crying Clown, Track 13
▶ **KRISTIAN BELL SAYS** "We're not about statements concerning music, but this felt a little bit like a statement, just because the production is quite odd and rough. It's quite emo in places."

MIKAEL GREGORSKY

ANATOMY OF AN ALBUM

"IT'S A MYSTERY PLAY ABOUT LONDON"
Damon Albarn

THIS WEEK...

The Good, The Bad & The Queen

On the eve of Damon Albarn's headline slot at Latitude, we revisit a leftfield classic from his post-Blur back catalogue

THE BACKGROUND

Having moved away from the musical safety blanket of Blur with Gorillaz, come 2006 Damon Albarn was itching for further collaborations. Originally intended as a solo album with producer Danger Mouse, the project expanded into a full band with The Verve's Simon Tong, The Clash's Paul Simonon and Afrobeat legend Tony Allen. The album evolved into a loose concept described by Albarn, who decked himself out as a Dickensian pall-bearer, as "a song cycle that's also a mystery play about London". With an electro-medieval feel, monkish choirs, anti-Iraq War rhetoric and abundant apocalyptic imagery, it certainly painted a far bleaker portrait of 21st century Britain than Blur's 'Charmless Man' ever did.

◀ STORY BEHIND THE SLEEVE

Featuring a woodcut of St Paul's ablaze and the Tower Of London holding firm, the sleeve echoes the work of William Blake with the Great Fire Of London used as a cautionary metaphor for modern-day turbulence. A far cry from the cartoon zombies Albarn and Jamie Hewlett used for Gorillaz.

FIVE FACTS

1 After a few months working in London, TGTB&TQ decamped to Nigeria to record with a vast array of local musicians in Afrodisia Studios, once used by Afrobeat pioneer Fela Kuti.

2 Bassist Paul Simonon first met Damon at Clash frontman Joe Strummer's wedding reception.

3 Damon claimed that the band had no name and The Good, The Bad & The Queen was merely the title of the album. However, since this made the act of buying or playing their songs a massive pain in the arse, no-one took any notice and the band name stuck.

4 'Green Fields' was originally written for Marianne Faithfull after a night on the razz with Albarn and Alex James. For 'TGTB&TQ', Albarn reworked the track, telling the story of losing and then rediscovering it, making it "a song about a song".

5 While recording in Lagos, Albarn experimented by leaving the band to "work itself", with Tony Allen becoming the band leader. On his return, Albarn scrapped the whole album because "I thought I should be involved at least".

LYRIC ANALYSIS

"I don't want to live a war/That's got no end in our time" – '80s Life'

Damon was vocal in his opposition to the invasion of Iraq by British and American forces in 2003, and played a part in the million-strong march that February.

"All in now, there's a noise in the sky/Following all the rules and not asking why" – 'Kingdom Of Doom'

One of Albarn's frustrations about the Iraq War was the public apathy in some quarters about what was going on, and the lack of questioning of their leaders.

"Today is dull and mild/On a stroppy little island/Of mixed-up people" – 'Three Changes'

Perhaps the album's most successful attempt to pin down the modern British malaise, 'Three Changes' illuminates estate gun crime, celebrity obsessions and street violence, with its key lyric highlighting the aimlessness of the nation.

WHAT WE SAID THEN

"Yes, it may often evoke imagery of tower blocks, trilbies and Charles Dickens, but more noteworthy is the fact that there is more soul within these 12 songs than in every Blur and Gorillaz record combined." **Hamish MacBain, *NME*, January 13, 2007**

WHAT WE SAY NOW

Ever the post-Britpop pioneer, the trend for couching anti-war sentiment in neo-medieval atmospheres (see: PJ Harvey's 'Let England Shake') can be traced directly to Albarn's work on 'TGTB&TQ', as can the sublime delicacy of this year's solo debut, 'Everyday Robots'. It's arguably Albarn's most intriguing and accomplished work.

FAMOUS FAN

"I remember being in Adelaide in this lonely hotel, drinking a bottle of red wine alone at sunset and listening to this record and being completely mesmerised." **Black Francis**, Pixies

IN THEIR OWN WORDS

"Not that I think I'm a war veteran, but people need to fully understand the violence that is going on in people's lives, and we're party to it and we're almost self-consciously ignoring it." **Damon Albarn, 2003**

THE AFTERMATH

Damon originally planned to record a swift follow-up with a session pencilled in for September 2007 to work on material he described as "totally different, more funky". This turned out to be his Rocket Juice & The Moon project. Besides two London shows in 2011 to mark the 40th anniversary of Greenpeace, TGTB&TQ have done nothing since.

▶ THE DETAILS

▶**RECORDED** 2005-2006 ▶**RELEASE DATE** January 22, 2007 ▶**LABEL** Atlantic ▶**LENGTH** 42:49 ▶**PRODUCERS** Damon Albarn, Danger Mouse ▶**STUDIOS** Studio 13; Townhouse Studio, both in London ▶**HIGHEST UK CHART POSITION** 2 ▶**WORLDWIDE SALES** 1 million ▶**SINGLES** Herculean, Kingdom Of Doom, Green Fields ▶**TRACKLISTING** ▶1. History Song ▶2. 80s Life ▶3. Northern Whale ▶4. Kingdom Of Doom ▶5. Herculean ▶6. Behind The Sun ▶7. The Bunting Song ▶8. Nature Springs ▶9. A Soldier's Tale ▶10. Three Changes ▶11. Green Fields ▶11. The Good, The Bad And The Queen

WORDS: MARK BEAUMONT PHOTO: ELLEIS PARRINDER

NEWS DESK

THE NUMBERS

$80,900
Amount of compensation Justin Bieber had to pay his neighbour for egging his house

$6.8m
Asking price for bassist Flea's mansion, which includes a library, a pool and a spa

2
Hours spent in court by Madonna after she was called up for jury duty. She was dismissed without serving on a single case

530
Number of copies of Robin Thicke's album 'Paula' sold in one week in the UK

BIG MOUTH

"I cannot stand my first album. It is so bad. I sucked."

LYKKE LI puts the boot into her debut, 'Youth Novels'. New LP title 'I Never Learn' doesn't bode well for future self-criticism

THE BIG QUESTION

RHOD GILBERT IS THE NEW HOST OF *NEVER MIND THE BUZZCOCKS*. IS HE RIGHT FOR THE JOB?

Stuart Murdoch, *Belle & Sebastian*
"The only programme I ever try and watch on TV is *University Challenge*. Maybe Jeremy Paxman should host it and get a whole new audience. But he'd probably be a fish out of water."

David Renshaw, *NME News Reporter*
"I'm sure Rhod Gilbert will do a good enough job, but nobody can really replace Simon Amstell. The real question is, where on earth is Mark Lamarr?"

Lucas Fothergill, *NME reader*
"I have faith in Gilbert. The show has been heading to the doldrums lately, so I hope his appointment revitalises it. He's certainly got the energy and the funny chops."

WHO THE FUCK IS...

Doggy Parton

This is a stray dog discovered during the clean-up operation at Glastonbury. The pet was taken in by Happy Landings animal shelter in Somerset and nicknamed Doggy Parton by staff.

After Dolly Parton?
Yes – and Dolly herself even offered to care for the stray if nobody came forward to claim it.

So is the canine Dolly on her way to Dollywood?
No – the true owners eventually came forward. "Everybody feels good about it," said Dolly. "I was gonna rename her 'Glassie' because of Glastonbury... I was gonna say, 'Glassie, come home.'"

GOOD WEEK ↔ BAD WEEK

Courtney Love

Courtney Love announced her return to acting – she will appear as a schoolteacher in the next season of *Sons Of Anarchy*. A responsible role model for kids? It's the part she was born to play, clearly.

Azealia Banks

Azealia Banks has split with her label Interscope: "I'm gonna have a fresh start. I'm so excited! All I need is to be a member of Interpol and my teenage dreams are complete!" She'll now be free to focus on her Twitter spats.

AND FINALLY

My soft, padded fantasy
Kanye West is reported to have complained about the toilet paper on Eurostar. Evidently it was "too scratchy" for his Beautiful Dark Twisted Fantasies.

I need more love
Ellie Goulding had to break up a fight in the audience at a recent gig in Cornwall. Reports that they were fighting to get away from the show are yet to be confirmed.

Comed-eh
Serge from Kasabian and Noel Fielding have teamed up to make music for Noel's new TV series. They'll have a job to beat "*Horsemeat in the burgers/ People commit murders*" for laughs though.

▶Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS JULY 13, 2014

NEW 01

Manic Street Preachers
Futurology COLUMBIA

Twelve albums in, the Manics are back to their fighting best, topping the chart this week and proving they're still a provocative, punk force to be reckoned with.

■	2	X **Ed Sheeran** ASYLUM
■	3	Lazaretto **Jack White** XL
▲	4	Liquid Spirit **Gregory Porter** BLUE NOTE
▼	5	Ultraviolence **Lana Del Rey** POLYDOR
▲	6	Stay Gold **First Aid Kit** COLUMBIA
▼	7	Wanted On Voyage **George Ezra** COLUMBIA
▼	8	48:13 **Kasabian** COLUMBIA
NEW	9	Hooray For Love **Curtis Stigers** CONCORD
NEW	10	Homecoming **Nicola Benedetti** DECCA
▼	11	In The Lonely Hour **Sam Smith** CAPITOL
▼	12	Blue Smoke – The Best Of **Dolly Parton** MASTERWORKS
NEW	13	We Don't Have Each Other **Aaron West & The Roaring** HOPELESS
▲	14	AM **Arctic Monkeys** DOMINO
▲	15	Led Zeppelin III **Led Zeppelin** RHINO
▲	16	Lost In The Dream **The War On Drugs** SECRETLY CANADIAN
NEW	17	The Morning **Lewis Watson** WARNER BROS
▼	18	Mutineers **David Gray** IHT
▼	19	Caustic Love **Paolo Nutini** ATLANTIC
▼	20	Reflektor **Arcade Fire** SONOVOX
▼	21	Revival **Bellowhead** ISLAND
NEW	22	CSNY 1974 **Crosby Stills Nash & Young** RHINO
▲	23	Led Zeppelin **Led Zeppelin** RHINO
▼	24	Ghost Stories **Coldplay** PARLOPHONE
▼	25	5 Seconds Of Summer **5 Seconds Of Summer** CAPITOL
▼	26	Going Back Home **Wilko Johnson/Roger Daltrey** UMC
▲	27	Led Zeppelin II **Led Zeppelin** RHINO
▼	28	The Division Bell **Pink Floyd** RHINO
NEW	29	Tribal **Imelda May** DECCA
▼	30	Turn Blue **The Black Keys** NONESUCH
▼	31	Born To Die **Lana Del Rey** POLYDOR
▼	32	Sunbathing Animal **Parquet Courts** ROUGH TRADE
▲	33	Are We There **Sharon Van Etten** JAGJAGUWAR
▼	34	Legend **Bob Marley & The Wailers** TUFF GONG
▼	35	If You Wait **London Grammar** METAL & DUST
▼	36	Once More 'Round The Sun **Mastodon** REPRISE
NEW	37	Indie Cindy **Pixies** PIXIES MUSIC
NEW	38	L'Aventura **Sebastien Tellier** BECAUSE MUSIC
▼	39	High Life **Eno & Hyde** WARP
▼	40	Definitely Maybe **Oasis** BIG BROTHER

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops, from Sunday to Saturday.

TOP OF THE SHOPS

THIS WEEK
KINGBEE CHORLTON

FOUNDED 1987
WHY IT'S GREAT It specialises in indie, punk and northern soul. Members of The Fall, Elbow and Happy Mondays are regulars.
TOP SELLER LAST WEEK The Pains Of Being Pure At Heart – 'Days Of Abandon'
THEY SAY "We're a thriving second-hand shop that has outlasted most of the chain stores."

REX

SOUNDTRACK OF MY LIFE

James Brown

The Black Keys

Chrissie Hynde

Ex-Pretender

THE FIRST SONG I REMEMBER HEARING
'Love And Marriage' – Frank Sinatra
"I was three when I first heard this on the radio. Years later I recorded a duet with Frank Sinatra ['Luck Be A Lady' in 1994]. He wasn't there – they just sent me the track to sing on – but you're not going to turn down the opportunity to sing with Frank. It made my dad proud."

THE FIRST ALBUM I EVER BOUGHT
'Meet The Beatles!' – The Beatles
"My whole life changed when I heard it. Everything became about the music, and that's stayed with me ever since. I'm sure I started smoking because of The Beatles. All those English bands had bad teeth and cigarettes – that's what I wanted."

THE FIRST SONG I FELL IN LOVE WITH
'MacArthur Park' – Richard Harris
"He had a beautiful voice, although he wasn't known as a singer – he was an actor – and it's a really dramatic song. It was at the height of me being a hippy in the '60s, and the lyrics were really psychedelic: "*Someone's left the cake out in the rain/All the sweet green icing flowing down*". As an acid head listening to that, it ticked all the right boxes."

Frank Sinatra

"I STARTED SMOKING BECAUSE OF THE BEATLES"

THE SONG THAT MADE ME WANT TO BE IN A BAND
'Jenny Take A Ride!' – Mitch Ryder & The Detroit Wheels
"It was one of the first shows I'd seen live, at a fairground in Akron, Ohio, when I was 14. What made me want to be in band was how counterculture rock'n'roll was. I was angry and had something to say. Rock'n'roll is dead now because people are more interested in picking up their Grammys and crying."

THE SONG I CAN NO LONGER LISTEN TO
'I Will Survive' – Gloria Gaynor
"Every song I've ever loved, I still love, but I never really liked 'I Will Survive' to begin with. It rubs me the wrong way. The one time I went to the gym, it was playing – and I never went back."

THE SONG THAT MAKES ME WANT TO DANCE
'Return Of The Mack' – Mark Morrison
"The songs that make me want to dance are mainly house tracks, so I don't know their names. But 'Return Of The Mack' is guaranteed to get me on the floor. I don't go to clubs now, but I love dancing. I think it's the best thing in the whole world."

THE SONG I DO AT KARAOKE
'B-A-B-Y' – Carla Thomas
"That or 'Born To Be Wild' by Steppenwolf. When I'm doing a show and see a particularly enthusiastic fan, I'll hand them the microphone. I always thought anyone could sing, but over the years I've learned that's not true."

THE SONG I CAN'T GET OUT OF MY HEAD
'Fever' – The Black Keys
"It's got all the elements I like in pop-rock. It's cheesy, it sounds kind of cheap, it's got a nice top-line melody and there's a riff. I'm hoping they pick up the shattered pieces of rock'n'roll."

THE SONG I WISH I'D WRITTEN
'Prisoner Of Love' – James Brown
"In 'Prisoner of Love', James Brown likens being in love to being a slave in shackles, and I think that's a beautiful, powerful image. Lyrics seem less important now because people are always looking to hit the jackpot. They want the elusive hit, so they're writing nondescript songs for some pretty girl to sing."

THE SONG THAT REMINDS ME OF MORRISSEY
'Meat Is Murder' – The Smiths
"He called me 'the funniest person I've ever met' in his autobiography, but the last time I saw him, he told me I had no sense of humour. He's the wittiest person I know – he's a fucking riot. 'Meat Is Murder' is a turning point in the history of music. I've been in countless London cabs where drivers have said that song made them become vegetarian."

THE SONG I WANT PLAYED AT MY FUNERAL
'Asteroid' – Pearl & Dean
"I'd kick off with 'Asteroid', the Pearl & Dean theme you hear in the cinema, because that always gets me on my feet. Then I want Morrissey's 'Sing Your Life', before 'Jerk' by Iggy & The Stooges. When I see those beautiful black horses carrying a coffin, I think, 'Wow, that's how I want to go.'"

▶Chrissie Hynde plays Latitude Festival on July 20

AS TOLD TO GARY RYAN PHOTOS: GETTY, REX

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NME NEW BAND OF THE WEEK

Juce

The London trio mixing funk and pop with plans for world domination

"It's 'juce' if something's good, sexy and you've worked hard for it." Cherish Kaya is explaining her band's name, which is also their motto. We're sitting on a high-rise balcony and Juce look as bright as parrots, festooned in Moschino and gold against the darkening London backdrop for what is, excitingly, their first-ever interview. "It's an action as well," the bassist continues, "a good feeling, but you follow it and form a band with your mates instead of just talking about it."

Juce have focus in abundance, writing down desired future achievements in a purple book they keep back at their studio: 1) Headline Glastonbury. 2) Play Madison Square Garden. 3) Win a Grammy. "Pop's not a word we're afraid of," says keyboardist Georgia Lee. "We just want our music to be heard by as many people as possible."

The London trio, completed by lead vocalist Chalin Barton, bonded over a Sly & The Family Stone track at a house party in the capital a couple of years ago and had that 'let's start a band!' chat. The next day Georgia did the sober follow-up – she's still in Chalin's phone as 'Girl Band Ting' – and soon they were jamming in a studio, working on tunes that sit comfortably between ESG and '90s R&B, with a hefty dose of Prince thrown in. You might recognise Cherish from Ipso Facto, who supported The Last Shadow Puppets; she also runs XL imprint Kaya Kaya. Chalin produced shows for Boiler Room and Georgia has played with loads of artists, from jazz anomalies to Rose Elinor Dougall.

▼
ON
NME.COM/
NEWMUSIC
NOW
▶Watch an exclusive Juce video interview

Despite the pop thing, they say they're far from being manufactured. "I couldn't think of anything worse," says Cherish, and the music more than backs her up. New track 'Burning Up' combines house, disco and funk influences, while the Dan Carey-produced 'Braindead' sounds like something Factory Records might have put out in the wake of A Certain Ratio.

What's really key to the band, though, is their enthusiasm – they're a riot to hang out with, finishing each other's sentences and buzzing from the success of first single 'Call You Out' and the deal they've recently inked with Island Records. They say, straight-faced, that "world domination" is the ultimate dream. We're with them on that. ■ LUCY JONES

▶THE DETAILS

▶**BASED** London
▶**FOR FANS OF** ESG, Prince
▶**SOCIAL** facebook.com/jucelovemusic
▶**BUY IT NOW** 'Call You Out' is available on iTunes
▶**SEE THEM LIVE** Lovebox (July 19), Tramlines (July 26), V Festival (August 16, 17)
▶**BELIEVE IT OR NOT** Bassist Cherish grew up thinking Cliff Richard was her grandad

ED MILES

MORE NEW MUSIC

White Reaper

Viscous Liquid

The brain-boggling artwork for 'Songs For Jealous Lovers' speaks volumes about this Reading shoegaze artist's disorientating sound. The kaleidoscopic visual references the LSD-influenced cover of Pink Floyd's debut record 'The Piper At The Gates Of Dawn', but Rhys Williams' gorgeous jangles and wavy chords are more akin to Slowdive or a woozy Lush. New track 'Infinity Pool' is a heavier, nine-minute affair, dubbed 'doomgaze' – and it is every bit as absorbing as Williams' fluffier alternatives.
▶HEAR THEM soundcloud.com/viscous-liquid

Sun Machine

The Londoners first pricked ears with debut track 'Have You Seen It, It's Alive' back in April. Since then they've played a well-received show at Hate Hate Hate Records' Great Escape showcase, and now comes new single 'Tamaho Hitman'. Out on August 25 via Too Pure, the A-side reaffirms the band's psych credentials, complete with swirling guitars and a woozy, baggy melody.
▶SOCIAL @wearesunmachine
▶HEAR THEM soundcloud.com/wearesunmachine
▶SEE THEM LIVE London Social (August 27), London Shacklewell Arms (29)

Smallgang

Fronted by brothers Simon and Toshi Kobayashi, London trio Smallgang love crunching guitars, piercing feedback and deadpan lyrics. Since their album debut, 2011's low-key 'Trespasses', they've lost a member, scrapped all their old songs and started afresh. Second full-length effort 'San' pinballs between Pavement, Wire and The Strokes, with a roll call of special guests including Bitch Magnet's Jon Fine, Shonen Knife's Ritsuko Taneda and sometime My Bloody Valentine member Jen Macro.
▶SOCIAL facebook.com/smallgangband
▶HEAR THEM soundcloud.com/smallgang

Great Pagans

After picking up a warm reception for their eponymous debut EP last year, Brighton's Great Pagans are looking to return with their debut album 'Cupid In Error'. The first track to be unveiled from it is 'December', which starts off in dreamlike suspended animation before cleverly morphing a house rhythm into a Smiths jangler.
▶SOCIAL facebook.com/greatpagans
▶HEAR THEM soundcloud.com/great-pagans

Sun Machine

BAND CRUSH

Pete Doherty

The Oracles

"There's a band called The Oracles I like. They're young and German. They're shit-hot. I heard them rehearsing and I thought they were doing covers of Stone Roses songs, so I mentioned it to them, but the little bastards had never heard of them! So I made them listen. It's strange how there's never been a decent Italian or German rock'n'roll band, but I think these lads might have something."

NME BUZZ BAND OF THE WEEK

Formation

On debut white label A-side 'Waves', these mysterious twins evoke similar vibes to those on Mike Skinner's early Streets output. Inner-city based and house influenced, they dodge coming across as try-hards, with an undoubtedly poppy edge. Not that they're lightweight, mind. "They're marching over the sand being bled of romance," goes a snippet of text graffitied on their homepage Frmtn.com – proving that poetry and dance can still work together.
▶HEAR THEM frmtn.com

The Ghost Wolves

This Austin, Texas duo are one of the most eccentric bands around. Fronted by Carley 'Carazy' Wolf, they unleash plenty of Cramps and White Stripes influences on 'Attack Attack Attack', but also make it a point of bottlenecking country blues on 'Gonna Live'. Carley's voice lends it all a bizarre and wonderful uniqueness.
▶SOCIAL facebook.com/theghostwolves
▶HEAR THEM youtube.com/user/theghostwolves

Patchfinder

If Dead Can Dance had soundtracked a late-'90s action-adventure PC game – something that actually sounds pretty appealing to us – we reckon there's a good chance the results would sound like the oeuvre of mysterious London-dwelling producer Patchfinder. Combining eastern-inflected synths with clicking beats and a bucketful of atmosphere, the former Hounds Of Hate man has certainly got us eager for further material.
▶SOCIAL @patchfinder2000
▶HEAR HIM soundcloud.com/p_a_t_c_h_f_i_n_d_e_r

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NEW SOUNDS FROM WAY OUT

This week's columnist

COURTNEY BARNETT

AUSSIE STILL RULES

East Brunswick All Girls Choir (above) is a deceptive band name. The first time I saw them billed on a festival I had my hopes set high on some community choral goodness. They are pretty far from that, I guess; more like a deranged guitar ensemble singing abrasive chords that slowly turn into beautiful melancholy melodies. They just released their debut album called 'Seven Drummers' and it's intense in the best way. Jen Sholakis is the seventh drummer in question, and she is the missing piece that binds all the crazy sounds together.

She's also the drummer of **Jen Cloher**, who just released a new song called 'Stone Age Brain'. Five cool things about this track: 1) It features the absolutely legendary songwriter, guitarist, You Am I frontman and gentleman Tim Rogers on vocals. 2) It's backed up by a sweet cover of 'Sad Dark Eyes' by mysterious Aussie band The Loved Ones. 3) It's 20 times the speed and ferocity of anything she's ever done before. 4) It was recorded in two hours. 5) It'll be released on a Milk! Records compilation 10-inch due out later this year.

The Finks have a song called 'Cottonmouth'. It's a project started by Oliver Mestitz, a poet who writes songs better than everyone. He has such subtlety and humility. I envy him most days of my life.

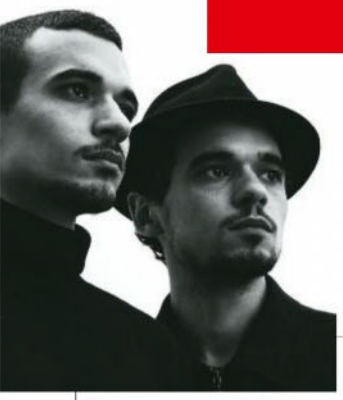
Jep And Dep are a duo, and I never heard two voices marry so gracefully. They recorded a cover of Kylie's 'Confide In Me' which gives me shivers every time, but they've got originals that will melt your heart out of your chest like a marshmallow at a campfire.

You should also know that **Jim Lawrie** has got a super-cute dog which you can see if you follow him (@jimjorry) on Instagram like I do. You can even follow his dog (@frankygoestocollingwood). You should also know that he sings real good. Start with 'Just Like Normal'.

"Jep And Dep will melt your heart like a marshmallow at a campfire"

Moving on, **Money For Rope** are a double-drumming six-piece powerhouse of surf-soul sweat rock. They smashed the John Peel Stage at Glastonbury, and they're touring the UK/Europe until September. Finally, everyone at home is talking about **Total Control**, a band that features members or former members of Eddy Current Supression Ring, The Ooga Boogas, Dick Diver and UV Race. Total Control pretty much never play live shows, but last week they played two and people flew from all over to see them.

Next week: DFA Records



Formation

White Reaper

This Louisville act's self-titled debut EP is one of the year's most exciting, its six tracks relentless in pace. 'Cool' and 'Half Bad' are particularly worth your time – the latter's ramshackle riffing served with a delightfully disorientating synth arrangement.

▶SOCIAL facebook.com/whitereaperusa

▶HEAR THEM whitereaper.bandcamp.com

Un Blonde

A mixture of clattering post-punk and kitchen-sink kraut marks the sound of this Canadian experimentalist, whose album 'Tenet' might just be the most erratic of the year. Unchained rhythms and tribal chants underpin a chaos of trashcan instruments; fans of Can, This Heat and Throbbing Gristle will feel at home.

▶SOCIAL facebook.com/unblonde666

▶HEAR THEM unblonde.bandcamp.com

The Walking Who

This Sydney trio are only just finding their feet, with their work walking a careful line between the sounds of Unknown Mortal Orchestra and Deerhunter. New single 'With Roses' and 'Have You Seen The Colours?' are exemplary displays of their psychedelic nous.

▶SOCIAL facebook.com/thewalkingwho

▶HEAR THEM soundcloud.com/the-walking-who

Black Honey

A solitary demo upload is all it's taken for this new Brighton band to turn some heads – and with good reason. 'Sleep Forever' is an emotive slice of pop noir complete with a compellingly brooding vocal reminiscent of Nancy Sinatra, or for the more contemporarily inclined among us, Lana Del Rey.

▶SOCIAL @blackhoneyuk

▶HEAR THEM soundcloud.com/blackhoneyuk

Suicideyear

Deftly melding the harsh, jittering rhythms of trap with washy, diaphanous new-age synths, Baton Rouge native Suicideyear (aka James Prudhomme) is a rising star in the world of electronica. Oneohtrix Point Never's Software Recording Co label are set to release 'Remembrance', Prudhomme's cracking new eight-track EP, towards the end of September. Get your air hi-hats at the ready!

▶SOCIAL facebook.com/suicideyear

▶HEAR HIM soundcloud.com/suicideyear

More new music on page 25 ↣

Radar LABEL OF THE WEEK

Viper

▶FOUNDED 1999 by Mike Badger and Paul Hemmings

▶BASED Liverpool

▶KEY RELEASES **The La's** – 'Lost La's 1984–1986' (1999), **Edgar 'Jones' Jones** – 'Soothing Music For Stray Cats' (2005), **Various** – 'Don't Take Your Guns To Town' (2013)

▶RADAR SAYS A port of call for practically any Liverpool musician worth their salt in the past couple of decades, Viper has worked with everyone from Shack to The Zutons. Their blues/country compilations are also second to none.

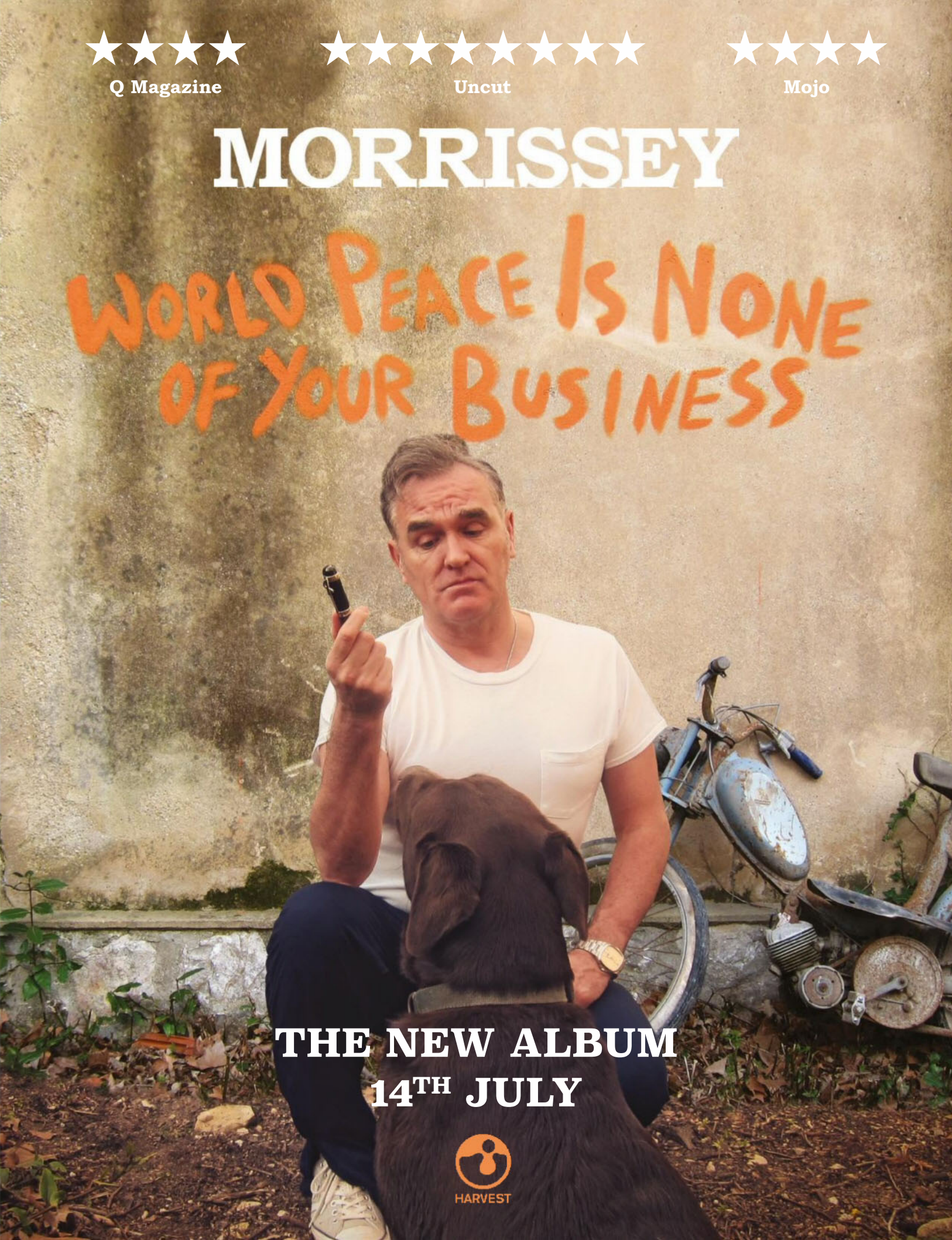
★★★★ Q Magazine

★★★★★ Uncut

★★★★ Mojo

MORRISSEY

WORLD PEACE IS NONE OF YOUR BUSINESS



THE NEW ALBUM

14TH JULY

HARVEST

Radar

Palms Vincent

Driven by pounding snares, dancing basslines and the squelch of a '60s organ, Palms Vincent's debut track 'Get Together' is a slice of flowery psych-pop to spin the summer away. The Swindon band are unabashed fans of the Tame Impala family (see also: The 13th Floor Elevators and Jefferson Airplane) – but they'd fit right in comfortably alongside '90s paisley revivalists like The Olivia Tremor Control, too.

▶**SOCIAL** facebook.com/palmsvincent

▶**HEAR THEM** soundcloud.com/palms-vincent

Candy Darling

Candy Darling's first track on the internet could hardly be called incendiary. While 'Temples' rewarded anyone who was willing to listen to it, it's second track 'Money' that's lit the figurative tinderbox. Sounding as menacing as Suicide, their Martin Rev-inspired keyboards support Emily Breeze's lyrics, which are every bit as tortured and cynical as a Trent Reznor/Lou Reed hybrid.

▶**SOCIAL** facebook.com/candydarlingmusic

▶**HEAR THEM** soundcloud.com/candydarling1

Jeans

Rarely has the marriage of psych and surf come off so successfully as it has with Toronto's Jeans. Their eponymous EP is lo-fi enough to amass plenty of street cred, as exemplified by the avant-garde opener 'Stuck On'. The rest of the record maintains the brazen defiance of convention, but the best is at the end. 'Yogurt' is as perfect and chilling as pop songs come.

▶**HEAR THEM** jeans jeansjeans.bandcamp.com

Many Things

London's Many Things formerly operated under the moniker MT and released some great early Killers-esque songs, including the brilliant 'Alpha Romeo'. Their name change heralds a new EP, ahead of which they've released the track 'Chains'. It invites you in with bombastic atmospherics and doesn't spit you out until you've made a cathartic journey intensified by Gabi Woo's haunting backing vocals.

▶**SOCIAL** facebook.com/mtmanythings

▶**HEAR THEM** soundcloud.com/mtmanythings

Diamond Youth

Baltimorean alt.rockers Diamond Youth are in the UK this month, and with them they bring an arsenal of hooky guitar anthems to blow holes in every venue they pass through.

Candy Darling

Their Foo Fighters-versus-QOTSA sound is completely validated by a heavy production, with the likes of 'Can't Shake The Feeling' suitably anthemic.

▶**SOCIAL** facebook.com/dmndyouth

▶**HEAR THEM** dmnd.bandcamp.com

▶**SEE THEM LIVE** London The Borderline (July 18), Bristol The Exchange (July 21), Manchester The Star and Garter (July 25), Leeds The Cockpit (July 26)

Andrea Balency

Andrea Balency is a truly cosmopolitan mix. The Franco-Mexican Parisian is only 22 and has already been picked up on the radars of James Blake and Mount Kimbie. Her single 'You've Never Been Alone' reflects all this, with urban synth lines resembling 'CMYK'-era Blake to a T. Her vocals place her firmly in a class of her own though.

▶**SOCIAL** en-gb.facebook.com/balencymusic

▶**HEAR THEM** soundcloud.com/andreabalency

Black Moth

Black Moth

Black Moth play the kind of metal that Sabbath were making back in the day. It's polished and technical, but never lacking in intensity. Harriet Devan could even be Ozzy's vocal doppelgänger. New album 'Condemned' was produced by Bad Seed Jim Sclavunos.

▶**SOCIAL** facebook.com/themothpit

▶**HEAR THEM** themothpit.co.uk

▶**SEE THEM LIVE** Derby Y Not Festival (August 1)

Radar NEWS ROUND UP

EMPTY POOLS LOSE SINGER

Bristol newcomers Empty Pools – who release their EP 'Liberation Prayers' next week – have parted ways with their singer Leah Pritchard. "We wish her well and reflect fondly over these three short years," said the rest of the band, who plan to carry on despite her departure.

LOVE INKS ARE BACK

Austin trio Love Inks are set to return with new album 'Exi Exi' on September 8. The record sees the band return to the sound of their earlier, more minimal material, with lead track 'Shoot 100 Panes Of Glass' among the most succinct and driving the band have made to date.

Coves

Love Inks

COVES WAKE UP

Radar favourites Coves will release new single 'Wake Up' on August 11. Coming hot on the heels of debut album 'Soft Friday', which garnered a 9/10 review in *NME*, the band play several festivals: Canterbury's Farmfest (August 1), Leicester's Strawberry Fields (8) and Newquay's Boardmasters (9).

NEON TOUR

Scotland's Neon Waltz hit the road this summer for a host of dates starting at The Wickerman Festival in Kircudbright on July 25. The band have built up a word-of-mouth following while not releasing anything officially – although recent covers of songs by Mick Head and Deerhunter might have something to do with it.

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BUZZ WORDS: MATT WILKINSON, JAMES BENTLEY, STUART HUGGETT, TIM HAKKI, SAM LAVAN, NEIL WOOD, JAMES CUNNINGHAM

"He's like an old prize fighter..."

Morrissey is back with a new album and a new label. Gavin Haynes speaks to the people closest to him and asks what it means to be Morrissey in 2014

GREG GORMAN

Harvest Records is a semi-dormant subsidiary of US giant Capitol Records, best known for releasing albums by Pink Floyd, Barclay James Harvest and Iron Maiden. Now they've just released Morrissey's first album in five years, 'World Peace Is None Of Your Business'. "It feels like he has everything to prove," wrote *NME*'s Ben Hewitt in our 9/10 review of the album. "And it doesn't fall short."

It's not just the critics professing their enthusiasm; from the off, the chance to record again was seized hungrily by Moz and band. "There was definitely a fresh hunger," confirms Jesse Tobias, Morrissey's guitarist since 2006. "We had been writing and touring consistently since the release of 2009's 'Years Of Refusal'. Recording a new record had always been the plan, but the struggles of signing a major label deal in a changing record industry kept us from that opportunity."

Tobias was joined by the Walker brothers – Matt and Solomon, on drums and bass respectively – and long-time guitarist and chief songwriter Boz Boorer. In February of this year, the band flew to the South of France: Saint-Rémy, Provence, the place where Van Gogh was locked up in the local asylum, and painted *Starry Night* and *Self-Portrait* before shooting himself the next year. On March 7, Harvest announced that the album was ready.

"I think we might have taken four days off total the whole time we were there," recalls Tobias. "We were working very hard and recording up until the last possible day."

There, they found their ringleader in as good form as they'd seen him. For all the *Saving Private Ryan*-level body count on the record – from 'Neal Cassady Drops Dead' and 'The Bullfighter Dies' to a girl who splits her head three ways after throwing herself down the 'Staircase At The University' – in person, Morrissey was all sweetness and light, lifted by this fresh chance to get in the studio.

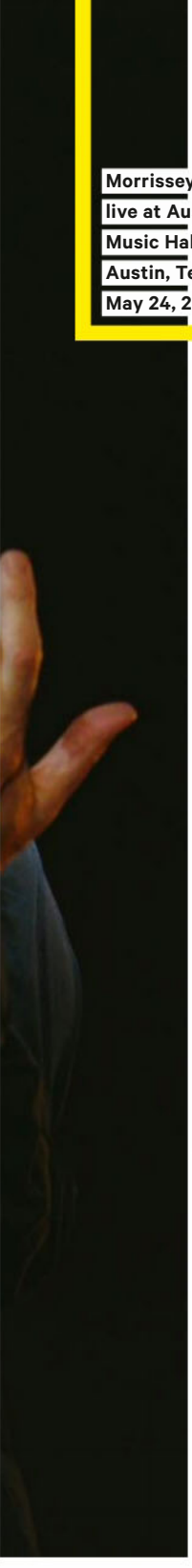
"Morrissey was in great spirits while making this record," says Matt Walker, drummer since 2006. "He was inspired, happy to be back in the studio. Everyone was encouraged to experiment, to push the envelope."

"Morrissey was as eager as we were," agrees Gustavo Manzur, a new addition to the band, one whose contributions came to define where the record was going. "He had certain concepts for every song prior to their production. Therefore, throughout the process he guided us toward that concept and let us contribute our bits, allowing the songs to flourish. There was a natural sense of freshness from the start. The studio, the grounds, the French environment invigorated us with such a new energy and a clear creative mindset that 'fresh' was practically inevitable."

"Morrissey has never had an interest in reliving the past either in concert or in the studio," says Matt Walker. "He is driven by the creation of new art."

Manzur is a multi-instrumentalist of Colombian heritage who has filled in the near-eastern textures and strange little detours of sound that make the new record a clear break with past works. According to the sleevenotes, he plays: "Piano, Organ, Synths, Trumpet, Accordion, Flamenco Guitar, Didgeridoo, Q-chord". While it harks back to the Tony Visconti era (without Visconti himself – he was banished after a row), there's a very different energy to the Latin American textures that he embraced on parts of 2004's 'You Are The Quarry' and 2006's 'Ringleader Of The Tormentors'. The Mediterranean has now become the bedrock of Morrissey's musical *Lonely Planet* guide.

CORBIS



Morrissey live at Austin Music Hall, Austin, Texas on May 24, 2014

The band came into the studio having already heard most of the songs in instrumental form, but having never rehearsed them. Most were written long before the sessions (bar the title track and the impressively moody, gradually expanding chaos of 'Oboe Concerto', a distant cousin of 'Death Of A Disco Dancer'). "That's why there is such a feeling of spontaneity on this record," Walker says. "Many final takes were captured within 24 hours of first playing the song."

They averaged one song every day and a half, with producer Joe Chiccarelli (a veteran of late works by The Shins, The Strokes and The White Stripes) changing up the sonic palette for almost every track, using a variety of different tracking and overdub rooms. Even the drum set-up was regularly upended. Boz Boorer has remained first lieutenant and bandleader, but his signature sound – jangly, jagged rockabilly – is less obviously apparent. Tobias is responsible for the seven-minute epic of 'I'm Not A Man', the lurching 'Smiler With Knife' and growling 'Kick The Bride Down The Aisle'. New boy Manzur once again pulls some of the near-eastern arrangements out of the bag on 'Earth Is The Loneliest Planet', and co-writes the straight-ahead rock of 'Neal Cassady Drops Dead'. Meanwhile, there is also an absence keenly felt. Long-time co-writer Alain Whyte has left the camp after another fall-out.

All of which adds up to a shift in the weather around this most sombre of artists. A change in approach, and a resulting output that many are already calling his most consistent, most imaginative record of the post-'Maladjusted' era. It seems that, by the end of the studio sessions, even the man himself was overwhelmed by how right it all felt.

"We are sitting on a monster," was how Morrissey reportedly summed up the record to his bandmates. "That was how we felt every time we left the studio after a listen back," says Gustavo Manzur. "Even at the earlier stages of the session, we were so pleased with what we had just done that it even felt a bit surreal. Morrissey was as eager as we were in entering the studio. He had certain concepts for every song prior to their production. So he guided us toward that but let us contribute our bits."

"I think I remember him saying 'I'm so happy' over and over," says Solomon Walker. "Definitely, it was a fresh start."

It feels like we've been here before. In 1998, after the massive belly-flop of sixth album 'Maladjusted', Morrissey was left out of contract, rudderless and drifting. For four years, he was exiled in Los Angeles, told by the music industry that he was unsalvageable. Things had run their course. Naturally, there would always be past royalties to crutch on. But, frankly, no-one was particularly interested in hearing anything new.

At the time, it seemed an obvious end. The '80s had never been less fashionable. The era's values – elitist, intellectual, a world of trenchcoats and introspection – were the opposite of Britpop's lagered-up inclusivity. There wasn't the same perpetual connection with the recent past that we are now so familiar with in the Spotify age. By 1999, Morrissey already seemed like a distant figure from a distant time, no more ripe for return than Diana Dors or Frankie Howerd.

Then that all changed in the 2000s. First The Smiths beat Elvis, The Beatles and Bowie to win *NME*'s Most Influential Artists Of All Time poll, causing everyone to sigh and wonder what became of the band's ↦

"He is driven by the creation of new art"

Matt Walker, drums

The bonus tracks: first listen

Scandinavia

Uses bass drums and swooping strings to do something very Wagnerian. Imagine Morrissey descending from snowy skies in a winged chariot singing a Serge Gainsbourg cover of 'Immigrant Song' and you're almost there.

One Of Our Own

Murder-mystery vibes entirely defined by a repetitive piano riff that'd make a great soundtrack to a grizzled Matthew McConaughey-style detective opening a mortuary drawer in a small Midwestern town. As it turns out, death is yet again in the air: *"He took the lead aimed for my head/ Standing at the stone of one of our own/Give me the gun/A job half-done isn't done"*.

Drag The River

Opening with the sloshing sound of water and the slushy sound of acoustic guitar, this is a ponderous torch song similar to Moz's cover of 'Moon River' in its starry wonder.

Forgive Someone

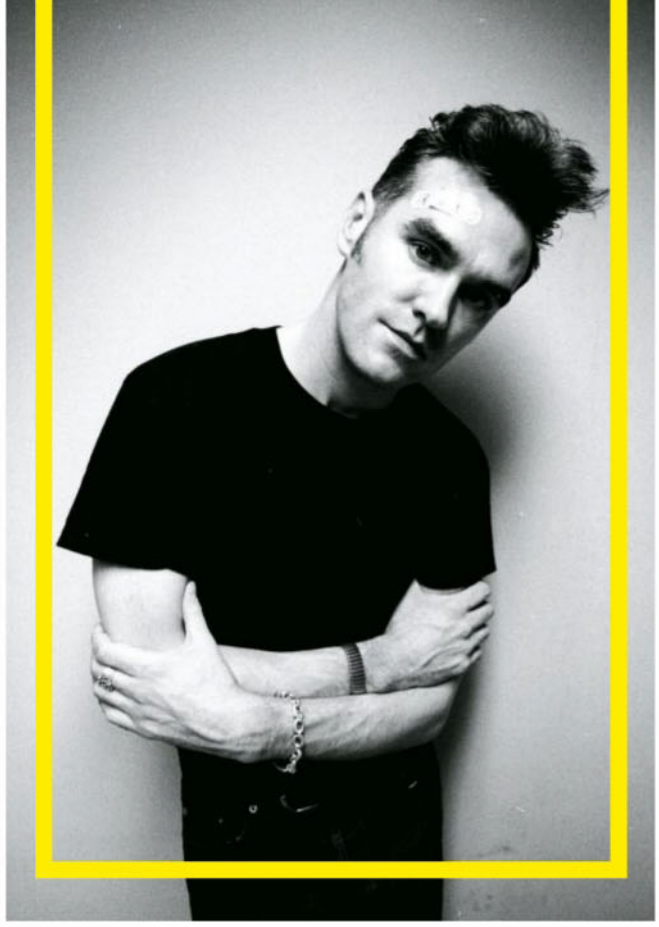
Something of the Shangri-Las or maybe even The Human League to this slow-fused stunner preaching redemption. Within his own back catalogue you could file it halfway between 'This Night Has Opened My Eyes' and 'The World Is Full Of Crashing Bores': a fruity melody tempered by demure, brassy, early-'60s textures and camper-than-Oakey-in-crimplene synths.

Julie In The Weeds

Something of 'The Lazy Sunbathers' to a '90s FM-rock slowie that could easily be confused with The Beautiful South or Texas.

Art Hounds

Morrissey taking big fat potshots at critics, at scenesters... at art hounds, basically. *"Those that do are judged by those that tried and found they couldn't do... The pitiless revenge of those without friends"*. Accompanied by a very 'The Boy Racer'-era urgent, minor-key rock pounding that rattles like a Doberman's chain as it sinks fangs into your hind quarters. Down, Morrissey! Down!



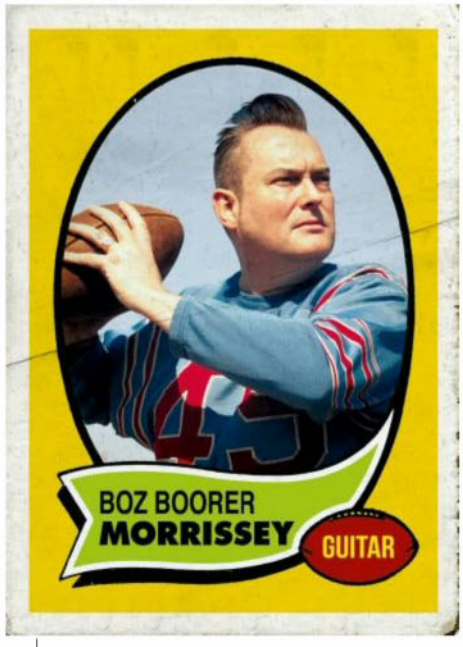
exiled leaders. The pendulum swung. Fey boys came back into phase. He chose his moment. A canny relaunch. A thunderclap of wry soundbites delivered to a new generation of journalists, and he suddenly seemed bigger than ever. No longer an ex-singer with a run-out-of-road solo career, but a 600-foot cultural obelisk and, God help us, 'national treasure'.

Now? He's never quite gone back into exile in the way he did in 1998. But there is something of the doldrums to Morrissey's past seven years. Those wry soundbites have often got caught up in the remorseless trap logic of social media's perpetual-outrage culture. By 'Years Of Refusal', there was a sense of business-as-usual creeping into the records. That growing impression of creative exhaustion certainly wasn't helped by his attempts to do a bit of housekeeping on his output. Two greatest-hits records for different labels followed in comically close succession. His reissues of 1995's 'Southpaw Grammar' and 'Maladjusted' had the critics quoting 'Paint A Vulgar Picture' (from 1987's 'Strangeways, Here We Come') right back at him: "*Reissue, repackage... extra track and a tacky badge*". When 2009's 'Swords' – a B-sides round-up – missed the Top 40, it seemed to some that the public's thirst for his revival had finally waned. There were a number of concerts cancelled for a rash of health issues. By 2010, the circle had turned. He found himself once again out of contract. "Morrissey is unable to secure a record deal," guitarist Boz Boorer confirmed in 2013. "So we haven't made a record in a few years, despite having an arsenal of new material." Focus on the legacy, people began telling him...

Finally, on the Great Tibetan Wheel Of Morrissey, it seems we're moving from a cycle of death to one of rebirth. In part, this is the same pendulum between nostalgia and overfamiliarity that has kept so many greats in clover in recent years; the same limelight dynamics that made the public realise he wasn't actually dead in 2002. If there is a moment at which this cycle of rebirth truly took hold, it was with last autumn's *Autobiography*. With the arch shit-stirrer stirring at his best with the whole Penguin Classics teacup storm, it was a genuine Number One smash, selling 35,000 copies in its first week. Nowadays you'd be lucky to flog that many copies of a Number One album.

And compared to his albums, it fared better among the critics than anything since 1994's 'Vauxhall & I'. And, yes, the world could probably have done without a hundred pages of legal to and fro on the 1997 inter-Smiths royalties trial, a subject that drew almost as much from his pen as his entire childhood. But in terms of raw prose, it brought it all back from the soundbitten headlines and medical malfunctions to the heart of his craft. The public memory is so short that it took 480 pages of richly woven prose to remind us that this wasn't simply the 'Something Is Squeezing My Skull' hitmaker and Burger King-baiter of recent years, but a singular intellect who blazed through British pop history in a way that only a handful ever have.

Journalist Len Brown wrote the acclaimed biography *Meetings With Morrissey*, published in 2008. "In terms of what to expect, it's difficult judging him by the same metric as everyone else," says Brown. "He always seems to work outside of the industry anyway. The lyrics are not about the usual things. He stands very much alone. There were several points in his solo career where it looked like the end. And I think Morrissey has often spoken of those in the past... On the basis of what I've heard, I'll be surprised if this album is a work of genius, but it doesn't need to be. He's like an old prizefighter. People just want to see him come out again."



"He always seems to work on the outside of the industry"

Len Brown, biographer

With Morrissey well into his 55th year in August, Brown imagines the Mancunian malcontent may be increasingly trying to reposition himself away from the Anglo-Saxon model of rock star and more towards the European model of *chanteur*. The increasingly symphonic flourishes, the dustings of brass, all point towards a man in midlife aiming himself at the sort of career path that served Serge Gainsbourg well into later life.

Of course, the stumbles haven't entirely dried up. A June US tour ended up half-cancelled from health issues. Which, bizarrely, then devolved into a vicious spat with

KEVIN CUMMINS/GETTY, REX

Morrissey in 1991, and his band for the new LP

Footnotes

The stories behind five references on the album

'Besame Mucho' ('Kiss Me A Lot')
Consuela Vasquez's Mexican bolero standard, covered by everyone from The Beatles to Michael Bublé, translates in English as 'Kiss Me A Lot', although Moz's number isn't a cover as such.

'Istanbul'
Apparently nowadays Morrissey's second-favourite city in the world, pipped only by Rome. "When I'm in Istanbul I feel as if I could never die," he said during an online chat with fan site True To You.

Allen Ginsberg ('Neal Cassady Drops Dead')

'Neal Cassady Drops Dead' seems to be more about the brief love affair between the beat muse and the poet. Neal Cassady is renamed as Dean Moriarty in Kerouac's fictionalised account of his travels, *On The Road*, and 'Moriarty' is already one of Morrissey's key aliases in hotels and correspondence.

Brendan Behan ('Mountjoy')
Behan, the Irish Dylan Thomas figure who famously described himself as "a drinker with a writing problem", set his most famous play, *The Quare Fellow*, in Mountjoy prison – the cruel home to generations of Irish Republicans. This year marks the 50th anniversary of Behan's death.

'Smiler With Knife'
"The smiler with the knife under the cloak; the stable burning with the black smoke; the treason and the murder in the bed" is a line from Chaucer's *The Knight's Tale*. That line was then borrowed for Cecil Day-Lewis' (pictured) novel *The Smiler With the Knife: A Nigel Strangeways Mystery*. Which seems more than a mere coincidence.

long-time protégée Kristeen Young, whom he blamed for giving him a cold. Then there was the blog explosion involving Paws, the Glasgow indie band who had been booked to play with We Are Scientists in an adjacent room at a big venue in Orange County until Morrissey allegedly forbade them from playing, lest sound from their show bleed back into his. The internet went nuts for that – tiny indie David against this arrogant Goliath – though Morrissey issued a flat denial.

"I wonder sometimes whether the problem of Morrissey isn't much the same problem he had in The Smiths," Brown suggests. "Of not having good enough management. He's very much his own man, but you do wonder whether he's got the balance right given his recent health issues. He consistently goes out on these long tours, then buckles under the strain."

Now, after five years of dragging himself around the globe, contracting pneumonia in exotic locales, after picking up and then putting down again the likes of 'People Are The Same Everywhere', 'The Kid's A Looker' or 'Action Is My Middle Name' – all lost in an interzone when he couldn't release anything, finally, the time has come for Morrissey to refresh the creative side of what he does, to bring us the next instalment.

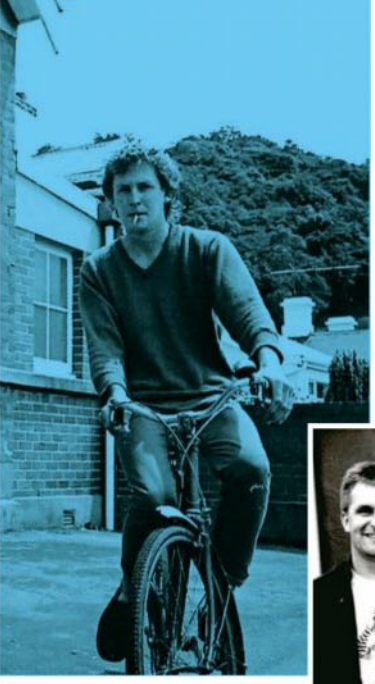
The time has never been more ripe for a rebirth. In part, *Autobiography* felt like a literary event because the world has changed too. There's been a changing of the guard. The people who grew up with him run the culture pages nowadays. We now have a prime minister who professes himself to be a Smiths fan, much to his heroes' displeasure. Throughout the establishment, the clever, sensitive teenagers of the '80s now run the cultural life of the nation. Morrissey may see ill will everywhere he looks, but that is his job.

In reality, he sits at a golden moment where his audience is once again hungry, and he has cast the die on an album that could fill their bellies. Far from what many had predicted, the curtain hasn't fallen – *Autobiography* was merely an ellipsis on his career, not a full stop. Something tells us there are plenty more chapters left in the old dog yet. ■

SONGS IN THE

Founded in the early ’80s, New Zealand’s greatest-ever indie label, Flying Nun Records, created a magical roster of bands whose Dunedin Sound continues to exert an influence today, says April Clare Walsh

(Left) Flying Nun’s first signings The Clean (Above) The Chills’ Martin Phillipps (Right) Look Blue Go Purple



(Left) The Verlaines
(Below) The Bats
(Right) The Stones

KIWI

GETTY, ALL OTHER PICS COURTESY OF FLYING NUN RECORDS

Until the early 1980s, New Zealand had largely been thought of as a harmonious nation, an exemplar of positive race relations between the native Maori people and settlers from British colonial rule. That all changed in 1981 when, at the height of apartheid, the South African rugby team defied international sanctions to tour the country, triggering widespread protests.

"It was a strange time," says Roger Shepherd, who was managing a record shop in Christchurch, on the South Island, back then. "We had this dysfunctional government being led by a populist prime minister, Robert Muldoon. There were crippling restrictions on importations and, a bit like the Falklands, we were horribly cut off from the rest of the world. Things were pretty grim."

In July, the same month that the South African rugby team landed in New Zealand, Shepherd witnessed what he called "the future of rock'n'roll" during a show at Christchurch's Gladstone Hotel. The band onstage were The Clean – brothers Hamish and David Kilgour, Peter Gutteridge on bass and Doug Hood on vocals – and that night they got under his skin so much he decided to pursue them with the modest ambition of "recording something", and selling enough copies to cover the costs. He rustled up $50 and put out the band's debut seven-inch single, 'Tally Ho!', a Farfisa-powered three-chord chug-along. It went to Number 19 in the New Zealand singles chart and arguably became his nascent label's flagship song.

"There were all these amazing bands coming out of Christchurch, like The Gordons, so I had the idea of making a little document of the time," says Shepherd over the phone from his home in Wellington. "It was always about art rather than selling soap powder. We had all seen what a professional →

OF LIFE

musician in New Zealand looked like – beard, flares, a shirt unbuttoned inappropriately low – and it seemed like a pretty rough way of making a living. So we decided to put the emphasis on having fun and just doing things completely on our own terms."

Unbeknown to them at the time, this "fun" would turn into the greatest independent record label New Zealand had ever seen. It was called Flying Nun, and it was, in the words of Shayne Carter, whose band Straitjacket Fits were signed to the label, "the sound of people going about it the wrong way, creating something out of nothing".

The label's early sound – a guitar jangle somewhere between The Velvet Underground and The Byrds – has never held a bigger sway over the canon of modern indie rock, informing the likes of Real Estate, Mac DeMarco, The Pains Of Being Pure At Heart and dozens more. John Peel was an early champion and Stephen Malkmus and The Brian Jonestown Massacre's Anton Newcombe are fans, as is Neutral Milk Hotel's reclusive Jeff Mangum. Parquet Courts' Andrew Savage tells me he found out about Flying Nun via New Zealand's The Dead C, who remain one of his "favourite bands, and who introduced me to a whole new world of music, like Siltbreeze Records and Forced Exposure". Over the phone, Hookworms bassist MB gushes about the label. "There's just some weird magic aesthetic that ties all the bands together; you almost always know when you're listening to a Flying Nun record."

"It just seems *cool* in the truest sense of the word," says Veronica Falls' Roxanne Clifford. "A definite consideration for style and image but in an honest, almost accidental way that I can really relate to."

Drone-rockers Snapper with Peter Gutteridge (right), formerly of The Clean and The Chills

"There's some weird aesthetic that ties the bands together"

MB, Hookworms

The Clean, whose four-LP 'Anthology' has just been reissued by North Carolina label Merge, slightly put paid to the label's "accidental" charm by becoming "phenomenally successful", says Shepherd. Their 'Boodle Boodle Boodle' 12-inch EP – a loose-wristed burst of lysergic jangle-pop – was, like so many other Flying Nun releases, recorded on the now-legendary four-track recorder that belonged to Chris Knox, a musician from Invercargill who left behind his '70s punk past to form Tall Dwarfs, one of the label's most prominent bands.

Charting at Number Five, 'Boodle Boodle Boodle' gave Flying Nun the cash and the encouragement to compile the seminal 'Dunedin Double' EP the following year, which at nearly 50 minutes in length, featured tracks from The Chills, The Verlaines, The Stones and Sneaky Feelings, four bands from Dunedin, the capital of the South Island's Otago region. It spawned the Dunedin Sound tag – a term to describe the trebly guitars and vocal layering of its so-called proponents. "As a musical description it wasn't totally inaccurate," offers Sneaky Feelings' Matthew Bannister over email. "Open strings, '60s influences; big ideas and not necessarily the resources to carry them out."

For The Chills' Martin Phillips, Dunedin's Otago Peninsula was the scene of many a spiritual awakening. "There were psychedelic mushrooms growing out there and we also used to steal San Pedro cactuses from old people's gardens – actually, can I just apologise for that now?" he says, laughing. According to Phillips, geographically it's "a little like Cornwall", in that you can suddenly find yourself "face-to-face with creepy clouds of mist". Dunedin is a university town and Invercargill – about two hours' drive away – is one of the most southerly cities in the world. Then there's the flatness of the England-aping Christchurch, the largest city in the South Island. So you've got isolation, malaise, dislocation and unrest: all excellent songwriting fodder that lent Flying Nun its otherworldly sparkle.

After setting up Flying Nun HQ in Christchurch, Shepherd spent the next decade or so churning out consistently great records from a wide array of artists. Pit the acid-monster sound of Snapper against the flute-laced pastorals of Look Blue Go Purple, or the twisted experimentalism of Tall Dwarfs against The Verlaines' literary persuasions and The Bats' Southern gothic vignettes and you've got a serious melting pot. One thing they did share, though, was the DIY ethic; a sense of egalitarian community and support (and Chris Knox's trusty four-track).

"We would all share gear and put posters up for each other," says The Bats' Kaye Woodward, who assures me it was always a welcoming space for women, flagging up 'Shrewd', a 1992 compilation championing the label's female voices. "There were a fair few women in bands – The Chills, The Verlaines, Sneaky Feelings, Jay Clarkson, Look Blue Go Purple. There were enough women involved to not make you feel like the screaming minority."

Ian Henderson set up Dunedin's Fishrider Records in 2006 but was a permanent fixture during "the golden years of Flying Nun". He blagged his way onto a job at his local paper in Invercargill, writing about the Dunedin scene. "As a place it's always been a little bit out of step," he says. "There might not be a Dunedin sound per se, but there probably is a Dunedin attitude. It's that DIY thing; just making music for yourself and your friends, without any expectation that anyone is going to listen to you, and that's incredibly liberating."

Henderson once got caught in the crossfire of The Great Unwashed's Jackson Pollock-style art attack. "They were splatter-painting a shower curtain to cut up and hand-sew as record sleeves," he recalls. "But PVC and vinyl do not mix well together, so when they went to put the records inside the sleeves they all

Tall Dwarfs with (right) Chris Knox, whose four-track recorder was used by several Flying Nun bands

WHO'S WHO?

The key bands of the Dunedin Sound

The Clean

▶FROM Dunedin ▶ACTIVE 1978–present ▶STORY The catalysts for the creation of Flying Nun and the most influential band of the canon. The 30th-anniversary label comp bore the name of their hit single, 'Tally Ho!'. ▶KEY RELEASE 'Modern Rock', Flying Nun Records, 1994

The Chills

▶FROM Dunedin ▶ACTIVE 1980–present ▶STORY The apple in Flying Nun's eye, they became known for their haunting melodies and classic singles that have stood the test of time. ▶KEY RELEASE 'Brave Words', Flying Nun Records, 1987

Look Blue Go Purple

▶FROM Dunedin ▶ACTIVE 1983–87 ▶STORY Part of the Dunedin Sound, their output was brief but their imprint rock solid. The only all-female band to grace the FNR roster. ▶KEY RELEASE 'LGBPEPs', Flying Nun Records, 1986

Sneaky Feelings

▶FROM Christchurch ▶ACTIVE 1981–92 ▶STORY Well-thought-out songs about ennui and the psychogeography of Christchurch, led by university student Matthew Bannister. Although, unusually for Dunedin Sound bands, they all shared vocals. ▶KEY RELEASE 'Sentimental Education', Flying Nun Records, 1986

The Bats

▶FROM: Christchurch ▶ACTIVE 1982–present ▶STORY The only Flying Nun band to have enjoyed the same line-up since the beginning, they are also the most prolific. Robert Scott is a poet without an ego. ▶KEY RELEASE 'Compiletely Bats', Flying Nun Records, 1990

stuck together, rendering them unplayable, but at the same time amazing works of art."

It's endeavours like this that earned Flying Nun their DIY stripes, though they still dominated the mainstream print press at the time. "The audience was kind of ready for something different, so we sort of squeezed out the mainstream; you know, the guys with flares and long hair. They basically ended up in the extreme suburban areas without contracts," explains Shepherd.

As is so often the case with independent labels, Flying Nun burned brightly for a number of years before it began to peter out. "Some of the bands wanted to take things further – going overseas and seeing if they could have some success, and that put some pressure on finances," says Shepherd. "It became more of a business, which is not really the same as running an independent record label. And I'm definitely not a businessman."

Last year, Brooklyn indie Captured Tracks teamed up with Flying Nun to launch an extensive reissue project, and for lifelong fan and CT founder Mike Sniper, it all makes perfect sense. "As a kid in the pre-internet days, the Flying Nun logo on a record, tape or CD meant an immediate purchase, regardless of whether I knew anything about it or not," he enthuses. "It was like this secret world and you had to know the logo to get a key or something. To me, they're on the shortlist of the most important indie labels of all time."

In recent years, Dunedin has been a fertile breeding ground for new bands too, many of which are being recorded by Ian Henderson for an exciting compilation due out this September. I ask him whether any of these bands feel the weight of history on their shoulders. "Every generation since the '80s and '90s has lived in the shadow of Flying Nun, but the interesting thing is that the Dunedin Sound is kind of loathed out here," he says. "None of the bands here really listen to any Dunedin stuff from the '80s, but there's this re-filtering of influences from American bands who do. But what is extra weird is that all of these new bands, with one or two degrees of separation, link back to The Clean because a lot of this new generation of bands are in bands with people who were in Flying Nun bands in the '80s. That certainly never used to happen."

Martin Phillips tells me that he's just finished recording the new Chills album – due out later this year. This month they're also on a European tour, playing a handful of UK dates. And after three years as a subsidiary of Warner Brothers New Zealand, Roger Shepherd regained the rights to Flying Nun in 2009. New label manager Ben Howe – who also owns Auckland's Arch Hill Recordings – says that plans for the newly rejuvenated Flying Nun are afoot.

I ask Shepherd if he would have done anything differently. "The short answer is no. I think it would have been a trade-off, and the trade-off would have been in terms of creativity or someone having to make a horrible record. Perhaps we could have sold more of the records, but yeah, I think we did pretty well really." ■

Sneaky Feelings with (far left) student frontman Matthew Bannister

PUBLIC PHONE

Hip-hop from another dimension

Seattle Afro-futurists Shabazz Palaces are out to challenge the "narrow, capitalist philosophy" of mainstream hip-hop. Charlotte Richardson Andrews talks to frontman Ishmael Butler

PHOTO BY PATRICK O'BRIEN-SMITH

"We all love a good bottle of champagne and a nice-looking lady, but for that to be the main focus for years of a genre's output – I would think people would be a bit suspicious of that. Why is this happening?" So posits Ishmael 'Palaceer Lazaro' Butler of hip-hop in 2014. The Seattle-based emcee fronts Shabazz Palaces – only the second hip-hop act to be signed to Sub Pop, where Butler also works as an A&R rep. He's calling from LA, where the band are filming the video for their single '#CAKE', from their upcoming, second album 'Lese Majesty', and has patched in multi-instrumentalist band member Tendai 'Fly Guy Dai' Maraire – only Maraire, a Seattle hip-hop veteran and son of famed Zimbabwean musician Dumisani Maraire, has a court date for a parking ticket, and will disappear, undetected, at some point mid-interview. "He's been on the phone in front of the magistrate," Butler jokes. "That's some real lese majesty shit."

'Lese Majesty', an 18-track album of "interplanetary transmissions" arranged into seven suites, is Shabazz Palaces' follow-up to their audacious 2011 debut 'Black Up' – a work of abstract rhymes, space-age beats and African kalimba – and takes its name from the crime of 'violating majesty', described in legal speak as "an offence against the dignity of a reigning sovereign or against a state". It's an archaic law, still in use across the globe, originally designed to keep the working people from rising up against the establishment.

Butler – the son of Black Panther Party members and who came to prominence in Grammy Award-winning '90s boho rap group Digable Planets – is all about this challenging the powers that be, particularly in the music industry. "We both have kids," he says. "They enjoy their lives and their culture, but we've noticed changes that have occurred [over the decades]. Some of those are not only negative, but straight-up attacks on their physical and mental health. Hip-hop is giving itself over to [a] narrow, greedy, capitalist, individualist philosophy. And that's why we come in with the sonic bombardment."

When Shabazz Palaces

first surfaced in 2009, self-releasing two EPs ('Shabazz Palaces' and 'Of Light', reissued on vinyl last year) that bore no tracklistings or production credits, their aims were less explicit. The duo used monikers to conceal their government names – a stance Butler described as African mask-style spectacle. This wasn't a marketing ploy, says Butler, but an intentionally slow way of revealing their music: "The power of imagination, intelligence, conjecture, finding things out over a period of time rather than immediately – it's a richer kind of experience." After three years of touring 'Black Up' in improvisational, reverb-drenched sets across America and Europe, the crew decamped to record the follow-up in their newly built Seattle studio, Protect And Exalt Labs, using banks of synths, drum machines, guitars, basses, ↦

keyboards and some [British synth pioneer] Rupert Neve equipment. The African elements that weaved through 'Black Up' are faint on this record, mostly because Maraire was absent for the recording process, letting other members of their extended Black Constellation crew step in to help. But Maraire is still very much Butler's co-pilot. Their rapport, he says, "goes beyond" language.

The message in 'Lese Majesty', says Butler, is the same as it was in 'Black Up': "Don't be no sucker. We all want money, we all want to be recognised for what we do, and we all want to be praised; we get that. But everything is not money, recognition, selfies, Twitter followers or how many bitches you fucked." Shabazz Palaces are anti-homogeneity then? "Have some individuality, but don't try to act like your style – popping bottles and going to clubs – is the only thing that black people do, need or want." Lesser rappers are gripped with "me-mania", as Butler puts it, and "will run the youth down into believing it's all about this, this and that when it's not. As rappers, and as black men, we're gonna call you on that."

And call they do. Rap braggadocio becomes an abstract, cosmic thing when Butler is on the mic – not a diss, but an invitation. Butler's wordplay – on record and in real life – is a synthesis of the cosmic and the mundane, the astral and the earthly, from girls and goons to time travel and the daily grind. The protagonists in his narratives aren't merely ghetto big, they're planet-sized – "*Pluto Queens and Saturn macks*" on 'New Black Wave'. This Afrocentric sci-fi aesthetic has led listeners to locate the crew in a Janelle Monáe-age of Afro-futurism. Butler digs space-jazz pioneer Sun Ra, who would have been 100 this year, and celebrated sci-fi author Octavia Butler ("I've read every word she's written"), but the duo shrug at this label, uncommitted; they're about "the now", says Butler.

This zeal for the now crackles through Butler's poetry. His bars glitter with terms you won't find in any dictionary – words like 'blackophilic' ("a white person who sees blackness in a fetishistic way") and 'pedestrophic' ("someone who is 35 years old and a rapper, whose fanbase is paedophilic, like 12, 13-year-old kids"). Is this desire to create new language part of the lese majesty spirit? For sure, says Butler. "The colonial language that [African-American people] came out of imposed this very small, pointedly non-exploratory mentality, and a caging of language." Shabazz Palaces aren't the only ones breaking cages to ride this New Black Wave. Butler's Sub Pop labelmates THEESatisfaction (aka rapper Stasia Irons and vocalist Catherine Harris-White, who guests on 'Lese Majesty') are pioneers of the Black Weirdo movement, which champions "Blackness" in art, music and dance. Butler is proud to be affiliated with their scene. "What they're giving has quality; it's fresh." Butler is sketchy when it comes to his influences – "It's a myriad of things I could never put my finger on, man" – but is quick to shout-out the inspiring revolutionary spirit of his Black Constellation peers: THEESatisfaction; Maraire's side-project Chimurenga Renaissance; Nep Sidhu, the artists responsible for Shabazz Palaces' cover art; Erik Blood, who mixed and engineered 'Lese Majesty'; and affiliates such as Thadillac, Malitia Malimob and Dougie Ur Dad. "It's a movement, and a force for people who aren't down with that sucker shit."

Twenty years on

from Digable Planets' 1994 opus 'Blowout Comb', "hip-hop has both stagnated [into that champagne-and-women ennui] and expanded, propelled by a generation with the internet at their disposal and both urban and pop chart domination in their sights. Instead of paying thousands of dollars for studio time or a mixing board, rappers can make beats on their laptops, and upload that to the net." Are the "*robots imitating gods*" Butler raps about on 'Ishmael' a new-age miracle, or a profaning of the divine? Both, says Butler.

In this new age, Shabazz Palaces are both of hip-hop and, perhaps, outside it. Would they feel comfortable sharing a stage with someone like Kanye, for example? "I heard someone describe Kanye as a human brand the other day, on a panel he spoke on, and he didn't seem to take any offence at that," he ruminates. "Fuck brands, and fuck genres. But I would still rock with the brother. He's an undisputed genius, as he'd tell you himself." For Shabazz Palaces, making music is not a commercial endeavour, but a "ceremonial" one. And performing it? "Because I'm kinda self-absorbed," says Butler, "I'm probably trying to recreate what I like from an experience of listening, or seeing art, or watching a film: wonderment." The New Black Wave is about helping people reach those jazzy, transcendental states, says Butler. "If we can help facilitate some experience, some travel, that would be a success." ■

(From left) Tendai Maraire, Nep Sidhu, Ishmael Butler

"Everything is not money, selfies and Twitter followers"
Ishmael Butler

Shabazz's galaxy

Who's who in their Black Constellation?

Ishmael Butler
THE DEAL Aka Palaceer Lazaro. Shabazz Palaces frontman. Former Digable Planets MC. Sub Pop A&R rep
KEY RELEASE Shabazz Palaces' 'Black Up' LP, 2011

Tendai Maraire
THE DEAL Aka Fly Guy Dai. Shabazz Palaces co-pilot. Seattle native of Zimbabwean descent. Handy with a kalimba (African thumb piano). Moonlights in Washington's Chimurenga Renaissance
KEY RELEASE Solo LP 'Wona Baba Maraire' (2012)

THEESatisfaction

THE DEAL Sub Pop duo of vocalist Catherine Harris-White and MC Stasia Irons. Founders of the Black Weirdo movement
KEY RELEASE 'Awe Natural' LP (2011)

Erik Blood
THE DEAL Producer, multi-instrumentalist and singer-songwriter. Engineered and played guitar on 'Lese Majesty'
KEY RELEASE 'Touch Screens' LP (2012)

Nep Sidhu
THE DEAL UK-born, Toronto-based artist, working in painting, sculpture and textiles
KEY WORK 'Lese Majesty' cover art/Black Constellation jacket

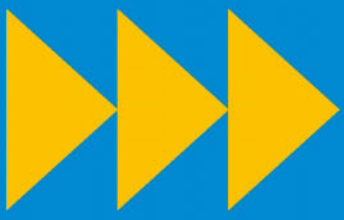
OCNotes
THE DEAL Seattle musician, vocalist and MC
KEY TRACK 'Number 7' (2012)

Kahlil Joseph
THE DEAL Video director/producer
KEY WORK video for 'Black Up' single (2011)

Maikoiyo Alley-Barnes
THE DEAL Seattle-based artist filmmaker, writer and designer
KEY WORK: Multimedia show *To Serve And Protect* (2010)

As the Observer's chief political commentator, his sharp, intelligent and acutely insightful journalism has seen him awarded time and again. A prolific radio and television broadcaster, and a best-selling author. In the corridors of power he is feared and respected in equal measure.

And it all started here.



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Neil Young at 50, on his ranch 20 miles south of San Francisco

Young at heart

NME, 15 JULY 1995

With a new Neil Young album featuring Pearl Jam just weeks away from release, Steve Sutherland meets the godfather of grunge in a bar near his Broken Arrow ranch

PHOTOS: KEVIN CUMMINS

It is said of Crazy Horse that, in preparing for battle, he'd sprinkle a little dirt thrown up by a burrowing mole over his hair and over his pony so that the mole's blindness might be transmitted to his enemies and render him invisible. He was never captured or defeated in battle.

It was surely no accident that, way back in '69, when Neil Young felt the need of a rock'n'roll band, he named his hirelings after Crazy Horse. Young was on the run from a lot of things at the time: The shallow pop success of Buffalo Springfield. The constrictions of a folksy first solo LP that failed to deliver the sounds he heard in his head. The terrifying realisation that he suffered from epilepsy. The narcs who were combing LA to bust prominent examples of degenerate youth.

Crazy Horse was the point where Neil Young stopped running, the place he made his stand. He's been standing thereabouts ever since. And, judging by the number of young musicians who, to paraphrase his mighty 'Cortez The Killer', have come to gather round him like leaves around a tree, it's the strongest place to be right now.

Thirty years after starting out playing his native Canadian folk club circuit with his band The Squires, Neil Young wakes up on an azure-blue San Francisco morning to discover himself the most important rock icon in the world. He scratches the bald bit at the back of his head and laughs heartily.

"Yeah, they've started calling me Don Grungeone. I kinda got this fatherly thing happening right now. Don't ask me why. I'm just here, where I always was, doing what I love to do."

It is precisely Young's steadfastness, his refusal to compromise, his rugged belief in the robust mystery of his talent, his sheer joyful addiction to noise and his firm sense of dignity that attracts these young disciples. In times of shifting brand loyalties and corporate, soul-owning sponsorship, a floundering generation is drawn to Young like a drowner to a rock.

Young is justly perceived as a true hero in a time when heroism has been confused with celebrity and people are revered for their public image rather than for their achievements. Now 50, Young is semi-aware that he has just recorded an entire album about the nature of heroism. It's called 'Mirror Ball' and it's about how we all have a need for heroes and how they always let us down because they're only human. It's also about how life is the most precious gift of all and yet there are still some causes worth dying for.

On 'Mirror Ball', though, the natural incompatibility of these forces has been raised into shocking relief by one disciple choosing an unfeasibly extreme interpretation of Young's message. When Kurt Cobain quoted "*It's better to burn out than to fade away*" in his suicide note, citing Young's lyric as artistic justification for ending his inconsolable anguish, Young was shaken to the bone. Always an advocate of allowing the listener his or her own individual path through a record, he was so devastated by Cobain's personal reaction to a song that was basically written as a celebration of punk that he was impelled to record the 'Sleeps With Angels' album in lament.

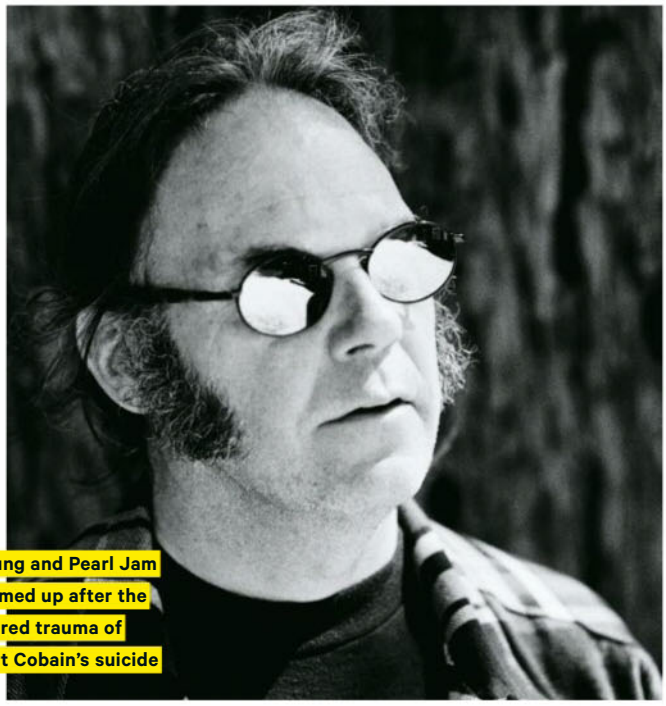
Perversely, it is testament to Young's emotive power that Cobain should choose his words as an epitaph, but it is something Young still visibly shudders from. Once a song is out there on the radio, he reasons, it's not anyone's responsibility any more.

"Cobain did what he had to do. I prefer not to be involved"

"It's the machine and the fuel. It's over now. I'm not behind the wheel at all. It's gone. It's over."

As for Cobain, he mutters: "I don't wanna talk about that. I just don't know what to say. Obviously his interpretation should not be taken to mean there are only two ways to go and one of them is death."

He laughs a cold, dry laugh. It's rumoured that Young was trying to contact Cobain at the time of his suicide, that he somehow saw the tragedy coming. ↦



Young and Pearl Jam teamed up after the shared trauma of Kurt Cobain's suicide

"I don't wanna talk about it," says Young. "I really don't because I respect the fact that he's a guy who did what he did and, y'know, he did what he had to do and I don't wanna get any..." He falters and recomposes himself. "I prefer to not be involved at all. I certainly don't wanna take advantage of talking about something like that for the interest of somebody else I've never met and selling myself in papers in the process. I'd rather you just left it out. It's just distasteful to me."

Neil Young is half an hour late when he appears, waving cheerily, around the bend at the wheel of a powder-blue '50s Cadillac convertible. As he pulls into the Mountain View Restaurant, his local bar on the hushed, piney slopes of Skyline, some 20 miles south of San Francisco, he is engaged in a conversation about golf with his longtime manager Elliot Roberts, a man who, over the years, has also worked with Bob Dylan, Joni Mitchell, Laura Nyro and Jackson Browne.

"Shhhhh," says Roberts theatrically as the Caddy pulls up in the lot out front. "You can't talk about golf. The press is here!"

"It's OK," we say, remembering how much Young appreciated Dinosaur Jr's version of his 'Lotta Love' on the Young tribute album 'The Bridge'. "J Mascis plays golf."

"Yeah," laughs Young. "And Pearl Jam plays golf."

Ah, Pearl Jam, Young's chosen backing band on 'Mirror Ball'. Young says he met the band "two or three years ago on tour" and immediately established a rapport. Pearl Jam, like many of their contemporaries, were already covering his songs live when they met him. But it was only after the shared trauma of Cobain's suicide that they teamed up. Initially, Young invited Pearl Jam to join his annual Bridge School Benefit Concert last year and marked the occasion by reintroducing the 'burn out' song 'Hey Hey, My My (Into The Black)' into his set despite reports that he would never play it again. Poignantly placed after 'Sleeps With Angels', it was a symbolic statement of his intent to reclaim rock music from the darkness. Working with Pearl Jam on 'Mirror Ball' can be taken as his next regenerative step.

"Rock'n'roll should never die. It should just keep on going"

'Mirror Ball' was recorded in two short sessions in Seattle's Bad Animals studio back in January and February with Pearl Jam's producer Brendan O'Brien in charge. Young had performed 'Act Of Love' with the band at a Pro-Choice benefit in Washington and the original intention of the sessions was just to record that song. At least that's what Pearl Jam thought.

"Some people work for months on one song, but I think I'd go nuts. I wanted to try and get more. We tried four songs – got three the first day and one the second day. Left. Booked two more separate days and got three more the first day. I had no songs, just ideas. For the second day, I was writing the songs the night before and on the morning of the session."

All the songs on 'Mirror Ball' were written by Young alone except 'Peace And Love', where Eddie Vedder chips in with some lyrics. While Young sings about being deserted by heroes and being strangers in our own land, Vedder talks about having it all but giving it back, about not sharing in the take.

"There are heroes all the way through the thing," Young concedes. "Some of them seemingly have this moment of glory that they're sort of left in. And other ones just disappear and leave stuff around, kind of like debris. But, y'know, I'm discovering what it means myself... or what I think it means, because I don't know. I can interpret it but I'm just like anybody else, trying to figure out how it all goes together or even if it does go together. Maybe it doesn't... Fine too.

"It's just a bunch of images that came out and that's why I like the name 'Mirror Ball', because it's a bunch of little squares or rectangular mirrors and you look in and it's a different thing in every one of 'em and it's twirling around. That's sort of what's happening with the record. That's how I rationalise it anyway."

Apart from the Cobain tragedy, 1994 was one rough ride, a fact reflected in the graphic mixture of anger and sorrow that led to a song like 'Driveby' on 'Sleeps With Angels'. It's a song about an innocent girl being randomly shot for no reason bar bad luck.

"That's part of those things that happen to people's lives and it's like, 'Shit! I'm tuned into this station and all the other ones are cut off!' Y'know, all of a sudden that's it, out of nowhere you're part of that thing. And it seemed like last year was a big year for that. There was this little kid up here, a little girl, that got kidnapped out of her house and they tried to find her for a long time, and it was kind of like she stood for this whole lost child movement. And then one of my friends, his little girl was the girl 'Driveby' is about. So, it's like all of these things at once.

"But that's what music's for. You put out whatever's happening. After I got all that out, 'Mirror Ball' was easier. I don't know what's next but... as long as I keep 'em coming and don't spend too much time trying to make 'em, cool!"

Young laughs again. He is full of laughter today. A successful man just turned 50 soaking up the sun, a man who may be his own boss but is never foolish enough to think he's in charge of his own destiny.

Neil Young has been there, done it and seen it all. And still, as he leaves to play ball with his friends, the man they've dubbed Don Grungeone has one last parting shot for *NME*.

"Rock'n'roll should never die. It should just keep on going. And I'm there. I'm having a good time." ■

MIRROR BALL

The original NME album review

Yes, 'Mirror Ball' is as shabby, as unrehearsed, as rugged and raw as anything he's ever released. But it is another fine Neil Young album, a record he's made with his finger-the-system brethren Pearl Jam, and like the best of Neil Young's canon it has the spirit that sends admirers, imitators and detractors alike running for critical cover. A thousand groups could record the songs here and they would sound unexceptional, but Young's touch is alchemical. The good things about this being a collaboration with Pearl Jam easily outweigh the negatives, but other than perhaps providing youthful inspiration for Young to bounce off, Pearl Jam are little more than fair session men. By the end of 'Mirror Ball' you feel privileged that Young has deigned to release these sessions at all. You suspect the contrary old buzzard thought twice about sitting on them until his mood had changed once more, perhaps letting them surface as bootlegs. But he's a punk rocker is Neil Young, and he'll be on a fresh tack soon. ■ TED KESSLER

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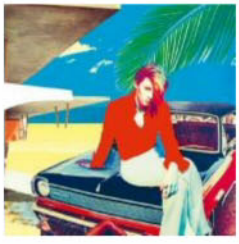
Reviews

NME ALBUM OF THE WEEK

La Roux
Trouble In Paradise

Going solo leaves Elly Jackson free to indulge in lush neo-disco – laced with anxiety



When Future Islands cut a rug across the *Late Show With David Letterman* set in March, it wasn't just the spectacle that quickened the pulse. For all Samuel T Herring's spasms – a Marlon Brando marionette with all the strings pulled at once – there wouldn't have been much of a story without the flowing surge of electropop that reminded us of something often forgotten: nothing does warmth quite like a synthesizer.

It's a counter-intuitive idea taken to its glorious conclusion on La Roux's second album. Elly Jackson and Ben Langmaid's 2009 debut encapsulated the notion of synth as cold machine, playing stark melodies almost humanised by an austere singer in the ancient tradition minted by Kraftwerk and Gary Numan's Tubeway Army – but everything's changed now. Jackson has lost Langmaid and found the bottom end.

The discovery of bass must have been a revelation, irrevocably switching the La Roux sound from sparse to lush. Was this what drove a wedge between them? The singer had delved into disco's deeper cuts; the reticent boffin was still hung up on tin-pot early Depeche Mode-isms. It was 1978 vs 1981, when one era of electronic music was ousted by another. The war to end all wars.

Still, it solves one eternal conundrum – La Roux genuinely is a solo artist now, and 'Trouble In Paradise' really feels like a solo album. Langmaid has retained a handful of credits and Jackson has a new foil in My Bloody Valentine producer Ian Sherwin, but this is a record that sparks theories about the artist. She's given a bit of herself. Five years' work will do that. It's been a tortuous half-decade that's found Jackson riven with anxiety in the aftermath of her debut, to the point where

ILLUSTRATION: JIMMY TURRELL

she couldn't even sing; but she comes out reborn. There are traces of the turmoil, though: 'Let Me Down Gently' is a slow-burning exercise in worry; 'Silent Partner' is a pulsating rejection of the depressive demon at Jackson's shoulder; the impossibly gorgeous 'Paradise Is You', with its sandy beach and Hawaiian breeze, is a panic-prevention visualisation technique disguised as a love song. That's another sea change, a chink in the frosty Jackson exterior.

Mind you, she's still the Thin White Duke reincarnated, and it's not just the translucent skin and sweep of red hair. Deliriously funky opener 'Uptight Downtown' rides a juddering riff that sounds like Nile Rodgers shaking a gecko out of his trouser leg on Bowie's 'Let's Dance'. It's followed by 'Kiss And Not Tell', which takes the clockwork synth of 'Ashes To Ashes', cuts it to pieces and fashions a Tom Tom Club floorfiller from the debris. This one's got the kind of quick-win chorus that made 'Bulletproof' such an instant earworm, a trick revamped on 'Sexotheque''s fabulous tale of a man who follows his crotch while his partner broods at home – heartbreak reframed in one of the most joyous tunes of the year.

But even 'Sexotheque' might be trumped by 'Cruel Sexuality', a treasure trove of vague lyrical clues that might address Jackson's own sexuality, set to ESG bass, sunlit synths and a closing phase that becomes a near-spiritual mantra. Somehow it sounds like a hit. The same can't quite be said of 'The Feeling', where Prince's 'When Doves Cry' meets 10cc's 'I'm Not In Love' to woozy, hypnagogic effect, but it closes a triumphant album on a soft, sweet high – "*I'm just a child whenever you show*". Another vulnerable note at the end of a tough old road. In spite of all the terror and uncertainty, it's the warmth that lingers. ■ MATTHEW HORTON

9

LYRIC ANALYSIS

"Won't you take me with you too/ Where all the sirens are blaring" – 'Uptight Downtown'

Jackson finds the groove in the 2011 riots. "*When did all these people decide to change their shoes?*" When they boosted a heap of Nikes from Foot Locker, Elly.

"This love is make-believe/Trapped inside a fantasy" – 'Cruel Sexuality'

Understandably afraid of the media glare turning on her partner, Jackson's elusive when questioned about her sexuality. This track betrays the exhaustion of it all.

"This place turns honest men into thieves" – 'Tropical Chancer'

Reggae interlude 'Tropical Chancer' is the story of a conman from Jackson's Caribbean holiday haunt – "a professional island Del Boy", she recently told *NME*'s Phil Hebblethwaite.

▶THE DETAILS

▶**RELEASE DATE** July 21 ▶**LABEL** Polydor ▶**PRODUCERS** Elly Jackson, Ian Sherwin ▶**LENGTH** 41:27 ▶**TRACKLISTING** ▶1. Uptight Downtown ▶2. Kiss And Not Tell ▶3. Cruel Sexuality ▶4. Paradise Is You ▶5. Sexotheque ▶6. Tropical Chancer ▶7. Silent Partner ▶8. Let Me Down Gently ▶9. The Feeling ▶**BEST TRACK** Cruel Sexuality

MORE ALBUMS

White Fence
For The Recently Found Innocent Drag City

Tim Presley is a brave man. As guitarist in LA psych rockers Darker My Love, he's stripped naked in *NME* and played in Britain's most volatile group, The Fall. His fifth album as White Fence finds him on safer territory, renewing his collaboration with Ty Segall. Soaked in the pair's love of acidic garage, they dally with 'White Album'-era Beatles riffs ('Wolf Gets Red Faced'), flower-power harmonies ('Actor') and boozy piano funk ('Raven On White Cadillac'). Most of the scattershot pastiches hit their targets, and we can only salute Presley's variable attempts at an English accent on 'Arrow Man' – or, as he pronounces it, "*errow man*" – the scamp.

■ STUART HUGGETT

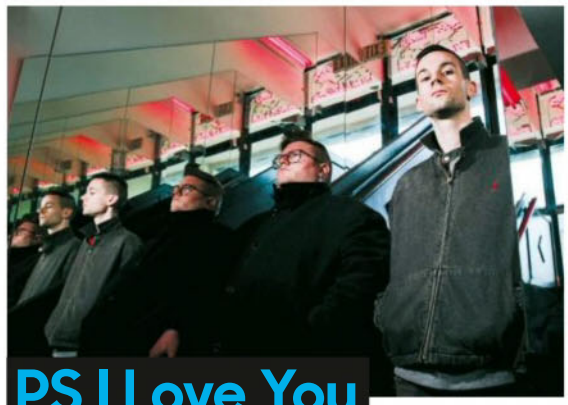
7

To Rococo Rot
Instrument City Slang

When Berlin trio To Rococo Rot started out, nearly 20 years back, their music was labelled post-rock, before that meant wanky MOR with no singing. Having now racked up multiple albums of burbling electronics and inscrutable guitar oddness, 'Instrument' still suits the term: rarely does it 'rock' at all, so TRR may as well have progressed beyond it. It's by no means without merit, though. Original '70s no-wave lynchpin Arto Lindsay guests on two songs, his vocals bringing a sweet melancholy to the jazz tinkle of 'Classify'. And if their brand of ambience sometimes fades into the background, their semi-secret weapon – drummer Ronald Lippok – ignites tracks like 'Down In The Traffic' with krautrock-like percussive fluidity.

■ NOEL GARDNER

6



PS I Love You
For Those Who Stay

Powerful Canadian two-piece return gallant and ambitious on their third album

Canadian twosome PS I Love You do a fine line in rousing, observant indie rock, driven by frontman Paul Saulnier's considerable gifts as a guitarist and writer. To date, their songs have come across as lo-fi paeans to smalltown ennui, but there are differences with this third album. Saulnier left home (Kingston, Ontario) for Toronto and hit a proper studio with drummer Benjamin Nelson to create a record that's thicker and less forlorn than their previous two, but still elemental, clever and full of surprising left turns. "*I'm sorry that I forgot about that thing I was supposed to do*" from 'In My Mind At Least' is a terrific opening line to an album; then, on 'Advice', Sauliner counters blankness – "*We're never going to win*" – with ambition to find "*something good*". There's more raw optimism on 'Friends Forever' and a monster, cosmic whirlpool of a title track. It's bolder than before, and easily their best-executed album yet.

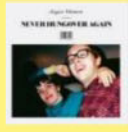
■ PHIL HEBBLETHWAITE

8

▶THE DETAILS

▶**RELEASE DATE** July 22 ▶**LABEL** Paper Bag ▶**PRODUCERS** PS I Love You, Mike Rogalsky ▶**LENGTH** 38:42 ▶**TRACKLISTING** ▶1. In My Mind At Least ▶2. Advice ▶3. Bad Brain Day ▶4. Limestone Radio ▶5. For Those Who Stay ▶6. Afraid Of The Light ▶7. Friends Forever ▶8. More Of The Same ▶9. Hoarders ▶**BEST TRACK** In My Mind At Least

Joyce Manor
Never Hungover Again
Epitaph



Joyce Manor might have a new record deal with LA punk totem Epitaph, but the Californians have kept things decidedly lo-fi on their third album. As soon as the lazy chords of opener 'Christmas Card' trundle out of the speakers, what's in store becomes clear: vintage slacker punk. Punctuated by singer Barry Johnson's throaty vocals, this is the kind of record that made The Replacements and Weezer so brilliant. 'Falling In Love Again' is a dozy love song, 'Heart Tattoo' is a rollicking mid-'90s Green Day anthem and 'In The Army Now' is a spiky lament. It's not much more than the sum of its influences, but when its influences are this strong, it really doesn't matter.

■ TOM GOODWYN

7

Donovan Blanc

Donovan Blanc
Captured Tracks

Donovan Blanc is a wannabe heart-throb who spends Friday evenings looking for ladies to photograph naked in his flat. At least that's how New Jersey musicians Joseph Black and Raymond Schwab, formerly known as Honeydrum, describe the character they invented for their new project. When they sing, "*Donna, come on baby, I know you wanna do it/So let's just do it*", on the Ariel Pink-like 'Oh Donna', it sounds creepy. But pretty highlights 'Girlfriend' and 'Veronica' show that Donovan's more than just a hopeless sleazeball. With soft melodies and loose guitars that recall Felt, the two-piece create an irresistible sense of longing that's more disarming than Donovan's smoothest pants-off line. ■ BEN HOMEWOOD **8**

Got A Girl

I Love You But I Must Drive Off This Cliff Now
Bulk Recordings

Got A Girl are actress Mary Elizabeth Winstead and producer/Deltron 3030 member Dan 'The Automator' Nakamura. They met while making *Scott Pilgrim Vs The World* (she played Ramona Flowers, he wrote the score), and bonded over their love of French yé-yé singers such as Serge Gainsbourg and Françoise Hardy. The result is not unlike Lana Del Rey, but with fun instead of fatalistic gloom. Nakamura's lush arrangements are bolstered by gentle hip-hop beats and Winstead's seductive voice is given grit by playfully sinister lyrics: "*Maybe soon you'll see the real me*", she sings on 'Things Will Never Be The Same'. It sounds more like a threat than a promise. ■ ANDY WELCH **7**

Alvvays

Summer jams meet jangly melancholy on the Toronto band's impressive debut

Canadian band Alvvays (pronounced Always) are more indie than you. The lenses in their glasses are real, they know who all the bands pictured on their Tumblr actually are, and they've made one of the most jangle-filled and impressive debut albums of 2014 so far. The band started as a solo project for Molly Rankin, the daughter of famous Celtic musician John Morris Rankin, who died in a road accident when Molly was just 12 years old. But Alvvays don't focus on the morbid; instead they offer a diary-like insight into their lives. "Alcoholism, depression, parties and relationships seem to always exist in whatever I write," Rankin said in a recent interview.

After picking up Molly's best friend, keys player and childhood neighbour Kerri Maclellan, plus bandmates Alec O'Hanley, Brian Murphy and Phil MacIsaac along the way, the Toronto group worked on their debut album with Holy Fuck's Graham Walsh and producer John Agnello as well as fellow Canadian Chad VanGaalen at his excellently named Yoko Eno studio in Calgary. Together they elicit the twinkly thrills of C86-era indie, The Magnetic Fields, Pavement or, if you prefer, Best Coast. The band Alvvays most often resemble, however, is 4AD's Camera Obscura. 'Marry Me, Archie' is by far the best song on this album – a bona fide hit in waiting that could keep Hollywood's latest manic pixie dream girl company in love scenes for evermore. It also sounds like Camera Obscura's equally brilliant 'French Navy' played at the wrong speed. Alvvays are a lot of things, but original isn't one of them.

However, nothing on this record fails to impress. It's full of sun-bleached summer jams like 'Adult Diversion', a tale of obsessively following a loved one from afar, and the Phil Spector-esque 'Party Police'. The spectral 'Red Planet' concludes the album with the sound of waves lapping against the shore, set against a woozy synthesizer as Rankin sings, "*I waited out here for you, but that was just delusional*". It's a stunning end to a great debut record laced with melancholy and beautiful moments. ■ DAVID RENSHAW **8**

▶THE DETAILS

▶**RELEASE DATE** July 21 ▶**LABEL** Transgressive ▶**PRODUCER** Chad VanGaalen ▶**LENGTH** 32:48 ▶**TRACKLISTING** ▶1. Adult Diversion ▶2. Archie, Marry Me ▶3. Ones Who Love You ▶4. Next Of Kin ▶5. Party Police ▶6. The Agency Group ▶7. Dives ▶8. Atop A Cake ▶9. Red Planet ▶**BEST TRACK** Archie, Marry Me

The Black Angels

Clear Lake Forest
Blue Horizon

The Black Angels are no strangers to the kaleidoscopic heritage of their native Austin, Texas, and on 'Clear Lake Forest' they paint a psychedelic rainbow across a host of '60s US icons. 'Sunday Evening' has all the exciting, jubilant energy of The Beach Boys, while the fuzzy drive of 'Tired Eyes' could beat Jefferson Airplane off their thunderous vessel. Best of all is closing track 'Linda's Gone', a superb homage to The Velvet Underground where an oozing drone resembling the cacophonous viola from 'Venus In Furs' meets the guitar rattles of 'Run Run Run' and Alex Maas' drowsy vocal completes the trip with references to The Doors' 'LA Woman'. The Black Angels' psych scholarship pays dividends here. ■ JAMES BENTLEY **8**

Emma Tricca

Relic Finders Keepers

'Relic' is not a word that normally brims with positive connotations, but it seems a wholly appropriate title for this second album from Italian-born, London-based singer-songwriter Emma Tricca. Sounding like some sort of pre-psychedelic artefact that's been excavated from a dusty Greenwich Village loft, possibly on reel-to-reel tape, the album's hushed coffee-house melancholia holds no stylistic surprises, but its trump card comes in the form of Tricca's own porcelain-doll voice, fragile and childlike, which casts songs like 'Sunday Reverie' and 'The Painter' in the folksy gloom of half-remembered times gone by. It's nothing you won't have heard before – the clue, after all, is right there in the title – but hearing it done as well as this is rare indeed. ■ BARRY NICOLSON **7**

Reviews

Flamingods
Hyperborea Shape

It's apt that the Shape label, run by Islet's Mark Thomas, should release Flamingods' second LP, as the Cardiff oddballs are about the closest stylistic reference point to its contorting songs. But whereas Islet deal in haphazard indie, Flamingods are indebted to African rhythms and soundscapes cribbed from across the world-music remit. 'Garden Of Indra' pits oriental chimes against warped lyrics about "*going back to school*", and 'Market Dancer' is all tribal drums and Animal Collective melodic touches. The title track, meanwhile, sets up the mythical island of Hyperborea as the kind of place that would fill George Harrison's most psychedelic fantasies. It's certainly worth a visit. ■ LISA WRIGHT **8**

The Moons
Mindwaves Schnitzel

Before daubing his face with glitter and shining centre-stage in Temples, James Bagshaw used to play in Northampton band The Moons. Like Temples, they rely on '60s psych flourishes, but that's where the similarities end. The Moons also chuck elements of mod into the mix – unsurprising given that two of their number feature in Paul Weller's live line-up. Unfortunately for frontman Andy Crofts and his band, the two don't sit well together. 'Body Snatchers' is T Rex with their sparkle rubbed out and replaced with laddish posturing. Six-minute-long closer 'On The Moon' clearly has designs on being an epic, but Croft's croon and the jaunty brass are more cheesy than grand. Looks like Bagshaw made the right choice. ■ RHIAN DALY **4**

Zulu Winter
Stutter Fierce Panda

The world is speeding up. If you don't believe it, just take a look at Zulu Winter's career trajectory. Formed in 2011, they became 'next big things', released one album, toured with Keane and then unceremoniously split when their slick, emotional indie was met with an insouciant shrug. It's a cruel world, but the band have raided their hard-drives to produce one final hurrah for those interested, compiling a 10-track EP of offcuts and fan-only offal. To be fair, it's glossy and cohesive for an outtakes record, but aside from the subtle, groove-laden title track, nothing here really competes for your attention. Now is the winter of their discontent. ■ JEREMY ALLEN **5**

King Creosote
From Scotland With Love Domino

In 2011, electro wunderkind Jon Hopkins took Scottish folkie legend King Creosote by the hand and led him into a dark, ambient, pastoral hinterland – and the pair garnered a Mercury Music Prize nomination for their stark, stunning collaboration 'Diamond Mine'. Creosote's first album since doesn't have quite the same woozy charm, trading the lush and eerie textures for gentler, more traditional ditties, but that doesn't mean there aren't still pleasures to be plundered. 'Miserable Strangers' is a bruised lament that's been chapped and cracked by loneliness and 'For One Night Only' has the same soaring euphoria as British Sea Power, but schoolkid-assisted sea shanty 'Bluebell, Cockleshell, 123' feels like a backwards step after such innovation last time round. ■ BEN HEWITT **6**

The Family Rain
Hunger Sauce EP

Pumped-up riffs and swagger from Bath's own blues brothers

At Dingwalls in Camden Town a few weeks ago, The Family Rain were attempting to play the last song on the final night of their UK-wide Bad Weather tour when things began to go a little awry. There had been a handful of stage invaders throughout the night, but when the Walter brothers ripped into 'Trust Me... I'm A Genius' the crowd reacted with such exhilaration that they all simultaneously surged forward and completely swamped the stage. The band battled manfully to let fly at least a few jagged riffs before they too vanished into the mass of bodies, only reappearing as they were carried off into the night at shoulder height. The stage was trashed.

When people are searching for the bands who are heeding Alex Turner's call and carrying British rock'n'roll forwards, it's moments like that you listen out for. The Family Rain's debut record 'Under The Volcano' may be barely five months old but they played four new tunes that night at Dingwalls. Now they've gathered them together on this EP, along with a few sketched intro tracks to frame them.

They open with a touch of wit, bashing a piano to a faux advertising jingle for the title track, before leading into the machine-gun drumming and Pharrell-style hand claps of instant indie-disco anthem 'You Should Be Glad You've Got A Man'. There's a touch of Supergrass' pop songwriting class on 'We Are In Love', and 'Tarantula' doesn't so much swagger as pimp-roll before a singalong ending akin to Oasis' 'All Around The World'.

Producer Tom Dalgety, who's worked with Royal Blood and Dinosaur Pile Up, brings out the band's heavier side, particularly on 'Punch Bowl', which has guitarist Ollie Walter doing his best Tony Iommi impression.

Right now, The Family Rain sound like a band whose confidence is swelling. They spent so much of the last year playing gigs like the one at Dingwalls that, like some meathead locked in a gym, they've emerged with ripped, pumped-up riffs. Which can only mean more nights of mayhem to come. ■ KEVIN EG PERRY **8**

▶THE DETAILS

▶**RELEASE DATE** July 28 ▶**LABEL** Mountbatten Recordings ▶**PRODUCER** Tom Dalgety ▶**LENGTH** 12:41 ▶**TRACKLISTING** ▶1. Hunger Sauce (Side A Intro) ▶2. You Should Be Glad You've Got A Man ▶3. We Are In Love ▶4. Hunger Sauce (Side B Intro) ▶5. Tarantula ▶6. Punch Bowl ▶7. Hunger Sauce (Side B Outro) ▶**BEST TRACK** You Should Be Glad You've Got A Man

Artificial Eye
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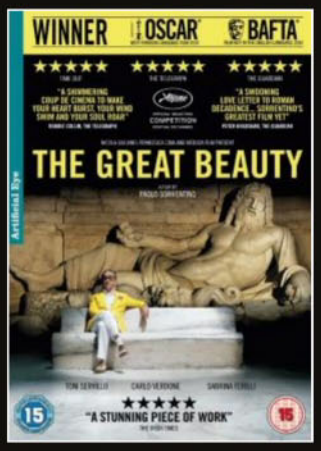
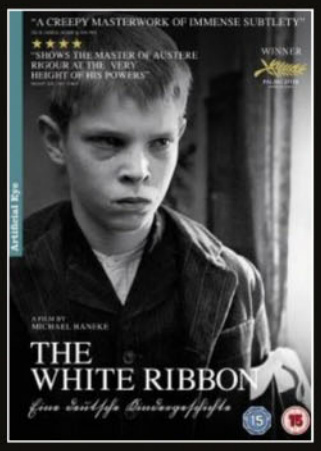
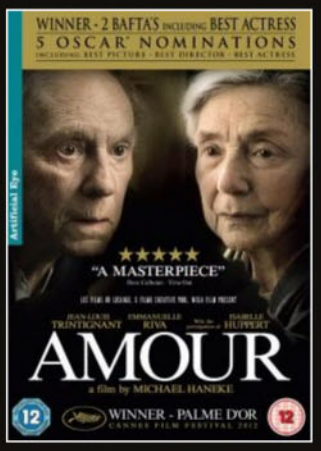
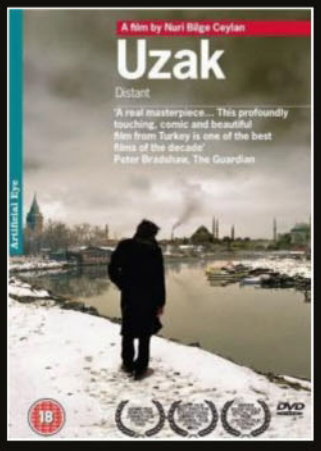
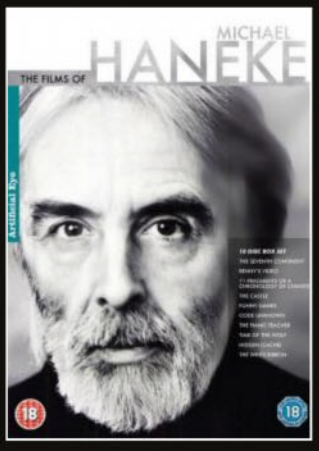






LARS VON TRIER
"BRAVE, STRANGE AND BEAUTIFUL... AS HAUNTING AS IT IS GORGEOUS"
"DUNST IS EXCEPTIONAL... A CAREER BREAKTHROUGH"
MELANCHOLIA
ENJOY IT WHILE IT LASTS


A film by Nuri Bilge Ceylan
Uzak
Distant
'A real masterpiece... This profoundly touching, comic and beautiful film from Turkey is one of the best films of the decade'
Peter Bradshaw, The Guardian



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FILM

20 Feet From Stardom

(From left) Jo Lawry, Judith Hill and Lisa Fischer

Oscar-winning documentary offers a limited but entertaining look at the lives of backing singers

The documentary as an artform is not actually in the dire straits *20 Feet From Stardom*'s Oscar win would suggest. Morgan Neville's inoffensive film attempts to highlight the plight of backing singers. So look elsewhere for war, gore or social unrest. There's barely even any reference to sex, drugs and rock'n'roll. But then, despite being nominated in the same category, this lighthearted music doc could never really compete with the Werner Herzog-endorsed *The Act Of Killing*, for example.

Neville, who has made films on Muddy Waters, Johnny Cash and West Coast modern art, wants to look at the lives of backing vocalists. He wants to take the supposedly mundane, and with talking heads Bruce Springsteen, Stevie Wonder, Sheryl Crow and Bette Midler, make you consider it anew. Unfortunately, the answer he comes up with is that sometimes the mundane is amazing. And sometimes it's, y'know, mundane.

Darlene Love seems to have inspired this quest. Hers is the tale of one of music history's greatest what-ifs. She worked with Elvis, The Beach Boys, Sam Cooke, everyone; and her 'Christmas (Baby Please Come Home)' is as close to perfectly realised joy as Phil Spector ever got. But Spector tricked her out of a US Number One – The Crystals' 'He's A Rebel' – that she'd already recorded the lead vocals for. She had a few more bad breaks, and by 40 she was cleaning houses when 'Christmas (Baby Please Come Home)' came on the radio and she remembered who she'd once been.

The same sense of a story that needs telling holds for the ultra-fierce Merry Clayton, who was whisked down to a studio in her pyjamas to belt out the female vocal for 'Gimme Shelter'. The unaccompanied version here will make you die twice from sheer pleasure.

Beyond these moments, things drift. There's no single thread. Just half a dozen women (and one man) who've gotten on in the business in very different ways. The appearance of up-and-coming backing singer Judith Hill, who spends swathes banging out her sub-Alicia Keys solo numbers, simply underlines the sense of padding that swallows the last 20 minutes. Some of them are shown working with Sting, but for sheer pathos that doesn't quite rival the home-made garrotte scenes in *The Act Of Killing*. Perhaps sensing the drift, Neville awkwardly attempts to join the threads by putting his stars in the same studio.

The film's saving grace is its trawl through the archives: the Ike & Tina Turner band going nitro in their prime; David Byrne working with his backing singers on the Stop Making Sense tour; Bowie like a clucky schoolmaster trying to get the harmonies right on 'Young Americans' with his Philly Soul crew. It won't be remembered as a groundbreaking music doc, but it goes down great as a 90-minute episode of *TOTP2* with Bruce Springsteen in place of Steve Wright. ■ GAVIN HAYNES

6

▶DIRECTOR
Morgan Neville
▶RELEASE DATE
DVD on sale July 21

Begin Again (FILM)

Keira Knightley sings: a phrase to put off any moviegoer with a delicate disposition. However, John Carney's tuneful follow-up to *Once* is a tender rom-com blending music, love and friendship. Knightley (who, shock horror, sings pretty well) is Greta, a Brit in New York abandoned by her rock star boyfriend (Adam Levine in a minor role), who is encouraged to sing in a bar, where she's spotted by veteran A&R man Dan (Mark Ruffalo). He hasn't signed an act for years, but falls for her folky charms and they end up recording an album outdoors around New York. It unravels into a charming union, the high point of which is Greta and Dan's night-time wander around Manhattan, playing each other their favourite songs. ■ MARK ADAMS

7

Supermensch (FILM)

Mike Myers directs this heartwarming documentary on the legacy of Shep Gordon, showbiz manager to a "maelstrom of maniacs" including Alice Cooper, Teddy Pendergrass and even Pink Floyd (for a whirlwind nine days). Through fast-cut montages, archive footage and comic re-enactments, the film relives his fast 'n' loose past, from selling drugs to Jimi Hendrix in the late '60s to his present life as a lonely retiree on the Hawaiian island of Maui. Gordon's metamorphosis from a "professional bachelor" who once married a Playboy bunny to a charitable Buddhist still searching for a soulmate feels like a tacked-on narrative, but his rock'n'roll lifestyle makes for an eye-opening ride. ■ JAMES BENTLEY

8

PLAY IT AGAIN

RECENTLY RATED IN NME

Morrissey
World Peace Is None Of Your Business
"There's that same undefeatable spirit... Even the bum notes can't stop him from reclaiming his throne as the last of the famous international pop provocateurs." (*NME*, July 12) **9**

Honeyblood
Honeyblood
"Stina Tweeddale spits her furious spiteballs in a voice steeped in honeycomb Americana, and Honeyblood's music is similarly venom-sweet." (*NME*, July 12) **9**

Jungle
Jungle
"There's a tone of inner-city malaise, romantic ruin and psychedelic alienation to a raft of its tracks that speaks to modern urbanites feeling robbed of opportunities. A 21st century 'What's Going On'." (*NME*, July 5) **8**

The Acid
Liminal
"The Acid fuse indie with post-Burial bass music so seamlessly that you forget The xx ever existed... This is an imaginative and accessible bout of boundary crushing." (*NME*, July 5) **8**

Leon Of Athens
Global
"Greece might be on its financial uppers, but its indie-pop scene might well become its biggest export. Relentlessly catchy, even when it's full of sci-fi imagery or degenerate politicians." (*NME*, June 28) **7**

Gallows

Green Door Store

Brighton

July 3

Gallows frontman Wade MacNeil at the Green Door Store, Brighton

The new songs may sound less brutal, but the hardcore band still play a bruising set

"This ain't no warm-up. It's the real shit." Wade MacNeil's rasped warning comes at the start of Gallows' first show of 2014, before their festival slots with Black Sabbath at Hyde Park and Sonisphere. The frontman emphasises that, onstage at least, there's *still* life after Frank Carter. Since the ex-frontman's brother Steph Carter followed him through the exit last year, Gallows have been working on a new album. MacNeil, a frightening, leather-gloved hulk, smashes his mic into his face and hurls himself from the stage during a bruising set, but the new songs seem less brutal than old classics 'Misery' and 'Orchestra Of Wolves'. It's unclear whether their next record will be the "real shit" too, but live, Gallows remain an unpredictable ball of rage. ■ JAMES FOX

7

ANDY FORD

Sonisphere

Knebworth House
Friday–Sunday, July 4–6

Metallica lead a weekend of mayhem. Iron Maiden and Trash Talk follow suit

It's 40 years since Knebworth House first opened its grounds to a stream of the biggest and best bands in the world (and Robbie Williams). While the scale of Sonisphere, returning after a two-year break, is somewhat smaller than Led Zeppelin or Oasis' enormo-gigs, the mansion overlooking the site lends the occasion a gravitas that's absent from most festivals.

Gary Numan's Friday slot is an uplifting start. And while **Band Of Skulls** can't match 'Cars' and 'Are 'Friends' Electric?' in terms of a singalong, the Southampton trio do at least manage to win over the expanding crowd with the likes of 'The Devil Takes Care Of His Own'.

Another Southampton band, **The Lounge Kittens**, sing an Andrews Sisters-inspired take on 'Rollin'' to introduce **Limp Bizkit**. Fred Durst doesn't deserve the tribute. Briefly, the frontman seems in his element, but the smile quickly disappears and he becomes almost impossible to engage with. He seems... not unhappy, but worse: bored rigid.

Headliners **The Prodigy** provide a few more thrills. Opener 'Breathe' sounds every bit as dangerous as it did in '96. There's a real sense of menace about 'Firestarter', 'Voodoo People' and 'Omen', too, but a lack of dynamism in the rest of the set sadly renders it toothless. Maxim's constant questioning of the crowd between songs is almost as wearing as their punishing rave onslaught. There are only so many times you can be asked, "Where my fucking warriors at?" before it starts to feel like an exam. Annoyingly, the only correct answer is, "The same place we were 30 seconds ago, as it happens. Play 'Smack My Bitch Up.'"

Lee Spielman of Trash Talk

TRASH TALK PROMPT A CIRCLE PIT TO RIVAL METALLICA'S

On Saturday, **Anthrax** play to one of the biggest crowds of the weekend and are heavy, gritty and vastly superior. There's no such turnout for **Frank Turner**, who perhaps frightens off the rock hordes with his acoustic guitar. Even scarier is the afternoon recreation of a World War I aerial dogfight, with Iron Maiden's Bruce Dickinson among the pilots. It's a tough act to follow, but **Deftones** manage it, singer Chino Moreno choosing raw intensity as his best weapon.

Later, grounded and out of his flight suit, Dickinson and **Iron Maiden** are Saturday's headliners. Of course, accusing them of putting on a preposterous live show is like accusing glue of being a bit sticky, but the sheer scale of it makes Muse's production appear frugal, while their energy feels as supernatural as their long-serving icon Eddie, who swings a sword throughout 'Run To The Hills.' However, their set is front-loaded with hits and drags like a seal's arse in the middle, but the tens of thousands of fans in Maiden T-shirts aren't bothered.

Quality on Sunday is harder to find, but **The Bronx**'s taut, socially conscious punk is a righteous highlight. Frontman Matt Caughthran has fun explaining the "punk rock paradox" – railing against the one per cent, when only members of the 99 per cent attend their shows. "Fuck those rich fuckers," he concludes. Quite.

Later, **Trash Talk** issue their own call to arms: for fans to ignore music hacks and

ANDY FORD, LAURA PALMER

Rob Trujillo of Metallica, Sunday's headliners

Keith Flint of The Prodigy onstage on Friday

experience shows first-hand before deciding what's good and what's not. With sweaty and crazed singer Lee Spielman stalking the front rows, they deliver a punishing set and a circle pit to rival tonight's headliners.

The decision to book **Metallica** at Sonisphere wasn't followed by the ridiculous furore that met their Glastonbury confirmation. Here, they're revered like gods. It's a shame that their setlist, chosen online by fans, isn't more varied. There are disappointingly few surprises, only 'Ride The Lightning' and new song 'Lords Of Summer' really differing from their Glastonbury performance. Nevertheless, by the time 'Seek & Destroy' rings out, it's impossible to understand how anyone could doubt them. ■ ANDY WELCH

7

THE VIEW FROM THE CROWD

Fluff, 18, Sheffield
"This is my first festival, and it was just incredible. I'm a massive Maiden fan, so they were my highlight."

Charlotte Elliott, 20, Pontefract
"I absolutely loved The Prodigy and the atmosphere down near the front. I've had a great time this weekend."

Laura Meredith, 21, Weston-Super-Mare
"I haven't been to a festival before , but I loved it. I stayed by the main stage all weekend."

Phil Bamber, 35, north Wales
"I've seen Metallica about 30 times now and they were great tonight. Shame the By Request set wasn't more varied, though – I want to hear all of '...And Justice For All'."

MORE GIGS

The Vacant Lots
O2 ABC, Glasgow
Saturday, July 5

The Vacant Lots have an unenviable task this evening – they're supporting The Brian Jonestown Massacre, whose penchant for epic sets means they're on five minutes after the doors open, playing to a crowd of people that might charitably be quantified as a 'handful'. As such, this feels more like a soundcheck than an actual performance: during the expansive drone of 'Never Satisfied' (featuring a guest appearance from Brian Jonestown's Anton Newcombe), you feel for frontman Jared Artaud and electronics wiz Brian MacFadyen. There's obviously something here if luminaries like Newcombe, Alan Vega and Pete 'Sonic Boom' Kember are all fans, but it wasn't allowed to reveal itself tonight. ■ BARRY NICOLSON

6

Slow Club
Brudenell Social Club, Leeds
Wednesday, July 9

"We've done this new album. It's really slick and cool... so we're doing everything we can to negate that." Singer Rebecca Taylor is covering a technical glitch with sarcasm, though material from 'Complete Surrender' is bold enough to paper the cracks. Accompanied by Guillemots man Fyfe Dangerfield on bass and Avvon Chambers on guitar, 'Suffering You, Suffering Me' emerges as a proper floorfiller, with its school-disco tempo and ranging melodies. 'Tears Of Joy' offers radio-ready soul and 'Not Mine To Love' is a stunning country ballad. Forget slick and cool, Slow Club are stunning tonight. ■ HAYLEY AVRON

8

Kanye West

NME GIG OF THE WEEK

Wireless Festival, Finsbury Park, London, Friday July 4

An abrasive set and some typically bizarre Kanye ranting make for a thrilling show

"STOP! STOP EVERYTHING!" crows an angry Kanye West, halting his 2007 hit 'Good Life'. "I fucking told you, that's not awesome!" He's berating a camera operator for filming him from the side of the stage. "Shoot me from the front, it looks way more awesome... URGGHH!" The LCD screens flanking the stage dutifully switch to a front view and the song can continue.

It's a moment that neatly sums up tonight's rabid Wireless performance – tense, fascinating and throbbing with adrenalin from the moment he bounds out to aggressive barking dog noises and dives straight into 'Black Skinhead', 'Mercy' and Chief Keef's 'I Don't Like'. It's the first time tracks from last year's abrasive 'Yeezus' have been played live in the UK, and their moody darkness jars with the bright daylight in Finsbury Park. 'New Slaves' is peppered with violent screams, 'Power' sparks wild chanting, and 'Heartless' remains a gloriously icy ode to love lost.

A 20-minute rant about Nike and self-confidence tacked onto the end of 2010's 'Runaway' will later grab the headlines. Half the crowd erupt into boos as Kanye's tirade meanders on ("They tell me to do as you're told. That's why I wear a mask. FUCK MY FACE!"). Taking up a sizeable chunk of his 90-minute set, it's a fascinating insight into the rapper's frayed psyche. More than jsut another hip-hop show, Kanye's performance is a riveting spectacle. ■ AL HORNER

8

SETLIST

- ▶Black Skinhead
- ▶I Don't Like
- ▶Mercy
- ▶Cold
- ▶Clique
- ▶Can't Tell Me Nothing
- ▶New Slaves
- ▶Power
- ▶Stronger
- ▶Runaway
- ▶Run This Town
- ▶Diamonds From Sierra Leone
- ▶Heartless
- ▶Jesus Walks
- ▶All Falls Down
- ▶Touch The Sky
- ▶All Of The Lights
- ▶Good Life
- ▶Bound 2
- ▶Blood On The Leaves

The more adventurous acts shine brightest at one of Europe's wildest shindigs

Kosakowo Airport, Gdynia, Poland
Wednesday–Saturday, July 2–5

Open'er Festival

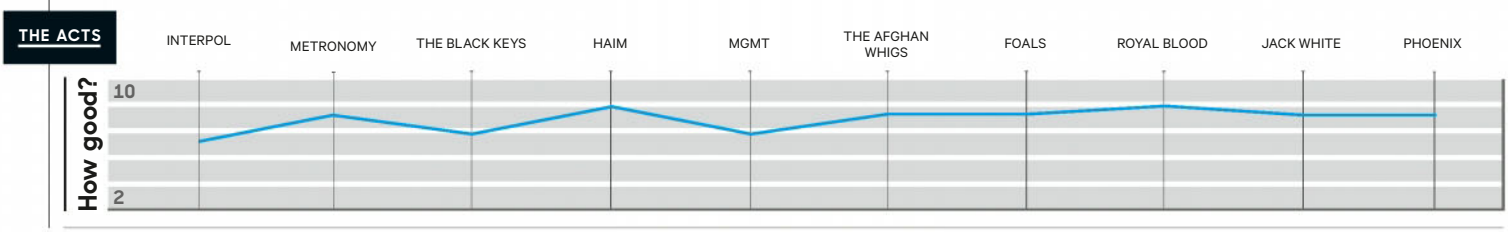
Word has spread that Open'er's gone feral. "They said you were wild," says The Black Keys' Dan Auerbach, claiming the place has "10 times the energy of Glastonbury". "This is the craziest crowd I've ever seen," Alana Haim gasps like someone who's never attended the ceremonial Burning Of Leeds Festival. And no wonder. With no alcohol allowed in the main arena, the gnashers of Gdynia indulge in manic pint-necking sessions in the designated drinking areas between bands. During sets they're buzzing from the risk of being flattened by airplanes landing at the on-site runway. They roam the event's vast and outstandingly wacky site, where locals play Formula One noises in their DJ sets, a modern-art museum exhibits a 50-foot balaclava for the Statue Of Liberty and the central landmark is a giant, spiked neon erection that resembles a masochistic clown's scariest vibrator.

After **Interpol**'s disappointingly arduous opening set – their graceful gothgaze weighed down by Paul Smith's lumpen-sounding voice – blues rock quickly becomes Open'er's biggest and most rewarding draw. **Royal Blood** repeat their summer festival trick, first exhibited at Arctic Monkeys' Finsbury Park shows, of wringing more noise from their instruments than seems humanly possible. The ferocious 'Out Of The Black' causes a packed Alter Stage to pogo a hole in the floor.

Following swiftly, **The Afghan Whigs** give the Tent Stage a masterclass in demonic sedition, summoning a plague of flies with their murderous epics and frontman Greg Dulli intoning "I'm gonna sing a pretty one now" before 'It Kills': like Buffalo Bill leering at us down a well. **Foals**, well versed by now in muscular mega-performances, mingle the weighty riffs of 'Providence' and 'Inhaler' with their trademark math-funk. Then, ecstatic runs through 'Hummer' and 'Balloons' crown a set that sounds like a satellite bursting in slow motion. And **Haim**'s firecracker of a Tent Stage set is powered as much by their immense cover of Fleetwood Mac's Satan-snorting classic 'Oh Well' as the "ass- and titty-shaking" 'My Song 5' that earns Danielle a tentful of marriage proposals. They're all slick '80s-pop sweetness on record, but live, they'll rip out your nervous system, nail it to a plank and shred a solo of pure hell-fuzz out of it.

IN THIS VAST, WACKY SITE, THE CENTRAL LANDMARK IS A GIANT, SPIKED NEON ERECTION

The Black Keys make a reasonable fist of rebooting the blues during their Wednesday headline set, merging Zep, the Stones, T Rex, Pink Floyd, redneck country and Mississippi swamp rock into retrogressive mashes like 'Lonely Boy', built for advertising expensive ciders and racing reasonably priced cars to. But it's **Jack White** who still rules the nu-blues roost. Husky and horny – "Mama said not to come home without a Polish wife, so I'm on the prowl tonight" – the blue-bathed toreador



(Clockwise) Foals' Yannis Philippakis, Danielle and Este Haim, Jack White

straddles all corners of his career, dropping jig bombs like 'Hotel Yorba', 'Icky Thump' and 'Steady As She Goes' between his more tepid solo tunes. By expanding Meg White's march-of-the-diplodocus thumps to full band impact and sticking, vocally, to the shriller end of the Mad Elf scale he maintains his vital revisionist edge. Then he finishes with 'Seven Nation Army' and the crowd's bouncing threatens to puncture the airfield.

Overall, though, it's the esoteric types that bring most colour to Open'er. It's clear that, after four days scurrying around it, those who share the festival's warped adventure-playground spirit shine brightest. Brooklyn twitchers **MGMT** are a case in point. They dispatch 'Time To Pretend' early on to indulge in the wafty Woodstock pop of 'Mystery Disease', 'Introspection' and the 12-minute psych cyclone 'Siberian Breaks'. Then, just as you're regretting taking the brown acid, they launch into a raved-up remix of 'Kids' and a wobbly 'Alien Days' complete with visuals of a pissed lobster space monster. They're still modern psychedelia's most brilliant and baffling warlocks.

A denim-clad **Metronomy** pull similarly dizzying tricks, transporting the Tent Stage first to a 1960s Motown jamboree with 'Radio Ladio' and 'Love Letters', then, with 'I'm Aquarius' and 'The Upsetter', coming on like a maudlin Prince. And, closing the final night, **Phoenix** revive Open'er's inner lycanthrope for one last bounce for the moon. Damn right this Gdynia is wild... ■ MARK BEAUMONT

7

JORDAN HUGHES

THE VIEW FROM THE CROWD

Andrei, 22, Slovakia
"I really liked it, but I have some complaints about the organisation. You can't bring anything to the festival area, so if you run out of water you have to go back to your tent."

Lucy, 21, Hungary
"I liked the women singers like MØ, Warpaint, Daughter and Lykke Li. Daughter were my favourite, she's really shy and emotional, and I like that."

Ana, 21, Spain
"This was the first year I've been – I like Jack White very much and I wanted to see Phoenix. It's quite good."

Mikel, 24, Spain
"Fantastic, it's the biggest festival I've been to. Pearl Jam were best – I love the grand sound, so I had to see them."

MORE GIGS

Conor Oberst
Manchester Cathedral
Tuesday, July 8

If Conor Oberst's delivery of the line *"I just wish I could get some sleep"* during 'Hundreds Of Ways' feels pointed tonight, you can't blame him. However, despite touring an album overshadowed by having to defend false sexual assault claims – today he launches his own related lawsuit – he seems happy to be here. A grateful smile greets the applause that follows the crowd's awed silence during a spine-tingling solo 'Poison Oak'; 'I Got The Reason #2' is granted similar reverence. Backing band Dawes are tight for 'Upside Down Mountain''s more emotionally reserved folk-rock, but it's still Oberst's individual brilliance that excites most. ■ SIMON JAY CATLING

7

Lonely The Brave
Old Blue Last, London
Wednesday, July 2

For the past year or so, Lonely The Brave have left the same thing in their wake at every show: a delirious mass of flying limbs. Tonight's pulsating gig, in an east London pub with a floor as wobbly as it is sticky, is no exception. With the likes of 'Victory Line' and a stunning 'The Blue The Green' sounding muscular and vulnerable in equal measure, the sheer weight of feeling they inspire in the crowd is remarkable. Their not-so-secret weapon, a triumphant reintroduction of the title track from last year's 'Backroads' EP, ends a special set. Another show, another emphatic display of Lonely The Brave's immense promise. ■ BEN PATASHNIK

8

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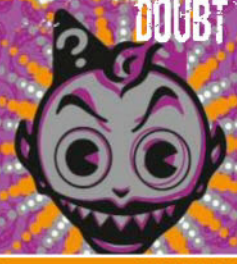

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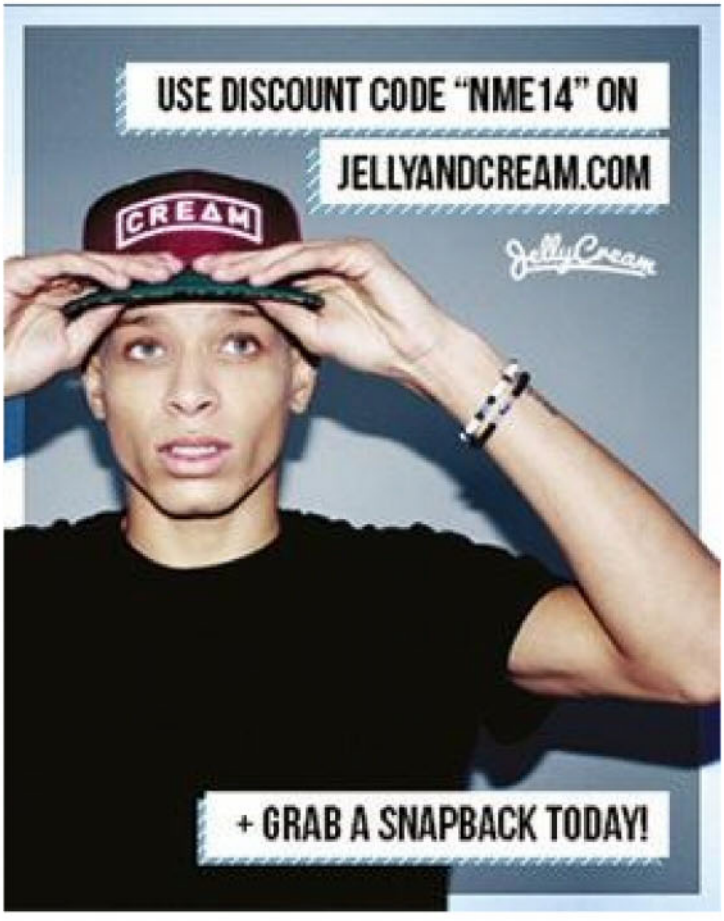

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NME

CHAT

DAN DENNISON, TOM MARTIN

BOOKING NOW

The hottest new tickets on sale this week

Death From Above 1979

The Canadian duo reunited in 2011 and are finally releasing a new album later this year. They'll play tracks from it and debut 'You're A Woman, I'm A Machine' at three shows in October.

You've talked about the track 'White Is Red' sounding like Springsteen meets Sonic Youth – what can fans expect at these shows?
Jesse Keeler, bass and synths:
"We have been playing most of these songs out since the winter of 2012, all to great response. It's hard to pick one, but I'd say 'Government Trash' probably gets the biggest 'WOAH' afterwards. What influences us and how that manifests itself in the songs may be very different – if we hadn't identified Springsteen or Sonic Youth in relation to that song, I'm not sure anyone would have picked up on it. There's definitely some Iron Maiden sneaking in at times... that may be a surprise."

The last London date you played was at O2 Academy Brixton. Are you looking forward to playing some more intimate places?
"Yes, absolutely! I like being able to see the whole crowd and hear the whole room. When we started, we used to play on the floor in front of a stage so we could get even closer. I'm curious to see if the Electric Ballroom smells as bad as I remember!"

It's nearly 10 years since you released 'You're A Woman, I'm A Machine. Are you planning on marking the anniversary?
"The actual anniversary is October 26. Seb and I may need to visit a tattoo shop!"

▶THE DETAILS

▶**DATES** London Electric Ballroom (October 20), Manchester Gorilla (21), Glasgow Garage (22)
▶**SUPPORT ACTS** TBC
▶**PRICE** London £17.50; Manchester £15; Glasgow £14.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.50–£1.75 booking fee; Glasgow from ticketmaster.co.uk with £2.25 booking fee

Metronomy

Joe Mount and his band look to close an already triumphant 2014 on a high note with some of their biggest headline shows to date. Fourth album 'Love Letters', released earlier this year, has catapulted them into the big league, playing a sold-out show at Brixton O2 Academy and headlining Field Day alongside the Pixies. They'll enter the festive period in celebratory mood as they run through the latest record and their impeccable back catalogue at three shows in December.

▶**DATES** Glasgow O2 Academy (December 4), London Alexandra Palace (5), Manchester Albert Hall (6)
▶**SUPPORT ACTS** TBC
▶**PRICE** £18; London £21.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.80–£2.15 booking fee; Glasgow from ticketmaster.co.uk with £2.50 booking fee

Savages & Bo Ningen

The post-punk foursome and the Japanese noise-rock trio team up for another collaboration at this special Words To The Blind show. The two like-minded bands were inspired to create the piece by the Dada art movement and have performed the "simultaneous sonic poem" once before, at Shoreditch's Red Gallery. They'll come together to embark on another improvised performance in November.

▶**DATES** London Oval Space (November 19)
▶**SUPPORT ACTS** TBC
▶**PRICE** £15
▶**ON SALE** now
▶**FROM** barbican.org.uk with £3 booking fee

Pulled Apart By Horses

The Leeds rockers are set to release their third album 'Blood' on September 1. Latest single 'Lizard Baby' vents their feelings about "bands and performers who put on a false show or contrived act". Expect nothing of the sort from them as PABH warm up for slots at Reading & Leeds with three intimate dates.

▶**DATES** Coventry Kasbah (August 18), Nottingham Bodega Social (19), Liverpool East Village Arts Club (20)
▶**SUPPORT ACTS** TBC
▶**PRICE** £7
▶**ON SALE** now
▶**FROM** NME.COM/tickets with 70p–£1.25 booking fee

Christopher Owens

The former Girls frontman releases his second solo album, 'A New Testament', in September. The follow-up to his debut 'Lysandre', it discloses the highs and lows of his personal life over what Owens himself describes as "honest, earnest, simple songwriting". See for yourself at a special one-off show in November.

▶**DATES** London Islington Assembly Hall (November 19)
▶**SUPPORT ACTS** TBC
▶**PRICE** £15
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.50 booking fee

Basement Jaxx

While Disclosure lead the new charge of dance superstars, veterans Basement Jaxx are quietly making their comeback, with new album 'Junto' due for release next month. After the summer festivals Simon Ratcliffe and Felix Buxton will take those new tracks – and a few old ones – out on a mammoth tour of the UK, culminating at London's O2 Arena.

▶**DATES** Sheffield O2 Academy (November 29), Glasgow Barrowland (30), Bristol O2 Academy (December 1), Birmingham Institute (3), Leeds O2 Academy (4), Newcastle O2 Academy (5), Manchester O2 Apollo (6), Cambridge Corn Exchange (8), Plymouth Pavilions (9), London O2 Arena (11)
▶**SUPPORT ACTS** TBC
▶**PRICE** £25; London £31
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £2.50–£4.30 booking fee

Metronomy

20,000 Days On Earth

Nick Cave stars in this new film, tracking a day in his life and mixing real-life elements with scripted drama. The Barbican is hosting a special screening followed by a Q&A with directors Iain Forsyth and Jane Pollard and a 60-minute live performance from Cave, Warren Ellis and Barry Adamson.

▶**DATES** London Barbican Hall (September 17)
▶**PRICE** £40–£60
▶**ON SALE** July 16
▶**FROM** barbican.org.uk with £3 booking fee

John Cooper Clarke

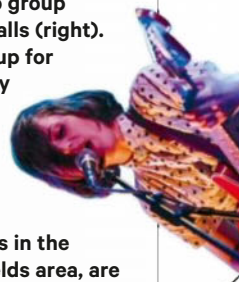
The Mancunian punk poet might be 65 now but he's showing no signs of swapping stages for pipes and slippers just yet. Clarke even told *The Guardian* earlier this year that he has "no intention of ever quitting". To prove it, he's booked himself up for a string of shows that will keep him occupied for the rest of the year, concluding in his hometown in January 2015.

▶**DATES** London Royal Festival Hall (October 4), Portsmouth Pyramids Centre (17), Bristol Anson Rooms (18), Birmingham Town Hall (23), Hull City Hall (24), Gateshead The Sage 2 (25), Glasgow O2 ABC (26), Liverpool Camp & Furnace (November 14), Norwich Epic Studios (15), Brighton Theatre Royal (16), Edinburgh Queens Hall (20), Manchester O2 Apollo (January 3, 2015)
▶**SUPPORT ACTS** TBC
▶**PRICE** London £22.50–£26.50; Portsmouth £18; Bristol and Liverpool £22.50; Birmingham and Hull £22.50–£30; Gateshead, Norwich and Edinburgh £27.50; Glasgow £20; Brighton £21–£28.50; Manchester £27.50–£32.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.80–£3.25 booking fee; Glasgow from ticketweb.co.uk with £2.50 booking fee

FESTIVAL NEWS

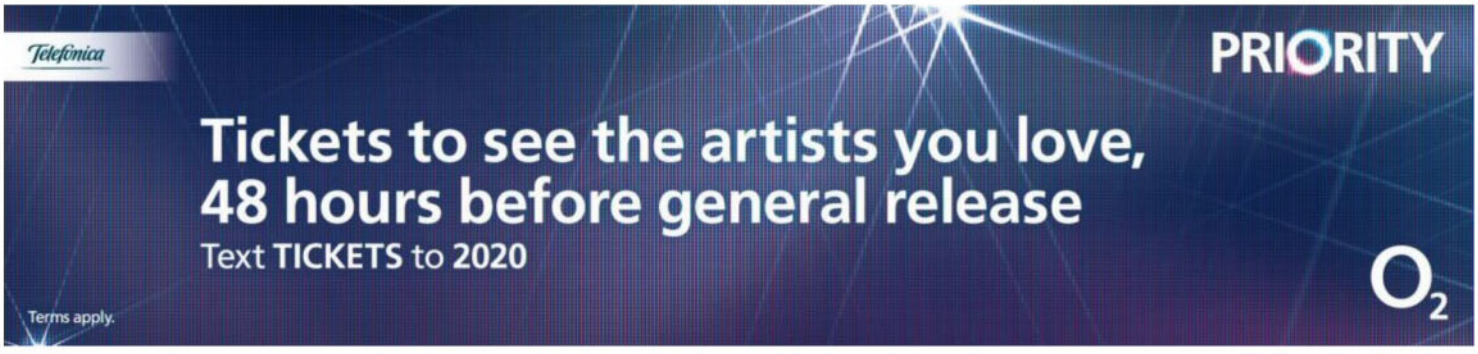
Visions Festival

The east London festival has announced more cancellations for this year's event on August 2. Baths and Trust are the latest bands to pull out, following last week's news that Deptford Goth would no longer be performing. Good news comes in the form of a stellar replacement – twee-pop group Veronica Falls (right). Also lined up for the one-day event, which takes place across four venues in the London Fields area, are Canadian *Radar* stars Alvvays, Poliça, Andrew WK, Perfume Genius, Fat White Family, Eagulls and more. Tickets for Visions are available now and cost £25 from visionsfestival.ticketabc.com



The Libertines

Following their big comeback at London's Hyde Park, The Libertines announced two shows at north London's Alexandra Palace on September 27 and 28. They've now added an extra date, on September 26, after the first two swiftly sold out. Tickets are available now from NME.COM/tickets and are priced at £35.



Damon Albarn headlines Latitude on Saturday night

GOING OUT

Everything worth leaving the house for this week

Latitude

Damon Albarn unleashes some 'Everyday Robots' on Suffolk, as he and his backing band the Heavy Seas headline Latitude alongside The Black Keys and Bangor boys Two Door Cinema Club. Tame Impala, Haim, Bombay Bicycle Club and Kelis will join them on the main stage, while Slowdive, Lykke Li, Temples, Parquet Courts and Fat White Family all feature elsewhere onsite.

▶**DATES** Southwold Henham Park (July 18–20)

▶**WEEKEND TICKETS** £187.50 from NME.COM/tickets with £8 booking fee

Truck Festival

Following two intimate warm-up gigs last week, The Cribs take to the fields of Oxfordshire as they bring songs new and old to Truck Festival. Gloomy indie group White Lies are the tiny festival's other headliner, which also counts the likes of Peace, Superfood and Swim Deep among its performers for 2014.

▶**DATES** Steventon Hill Farm (July 19–20)

▶**WEEKEND TICKETS** £74 from gigantic.com with £4.15 booking fee

Cat Power

Chan Marshall, aka Cat Power, was recently confirmed to appear on both Dinosaur Jr guitarist J Mascis' solo album and the soundtrack for Zach Braff's new film, *Wish I Was Here*. This week she'll make a rare live appearance in Belfast, where she'll focus on her own endeavours, playing tracks from 2012's 'Sun' LP and more.

▶**DATES** Belfast Empire Music Hall (July 15)

▶**TICKETS** £22.50 from ticketmaster.co.uk with booking fee included

Slaves

The Kent punk duo are playing a shedload of festivals this summer, including Y Not, Beacons and Reading & Leeds. Between those, they'll play two of their own headline gigs at two intimate venues in Derby and Norwich.

▶**DATES** Derby The Hairy Dog (July 17), Norwich Epic Studios (18)

▶**TICKETS** Derby £5 from NME.COM/tickets with 50p booking fee; Norwich £6 from epicstudiosnorwich.com with £1.50 booking fee

The Beat-Herder Festival

Aussie psych-pop duo Jagwar Ma and London grunge quartet Wolf Alice both put in stellar performances at Glastonbury last month and now they look to recreate the glory of those sets elsewhere in the UK. Both will feature at this year's Beat-Herder Festival, where Happy Mondays, The 2 Bears, Bipolar Sunshine, Dems, The Family Rain and more will also play.

▶**DATES** Lancashire Ribble Valley (July 18–20)

▶**TICKETS** £120 from tickets.beatherder.co.uk with £6.50 booking fee

Conor Oberst

The Bright Eyes man released his latest solo album 'Upside Down Mountain', stating it was the most personal he'd written in his 20-year career. He shares some of the stories found on that record at two shows this week, in London and Glasgow.

▶**DATES** London KOKO (July 18), Glasgow O2 ABC (21)

▶**TICKETS** Glasgow £20 from NME.COM/tickets with £2.50 booking fee; London sold out

Teen

Teeny Lieberson, former member of Here We Go

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Glasgow two-piece play tracks from self-titled debut album.
▶July 16, 7pm

2. Ronika
Birthdays, London
The Nottingham pop star airs her debut album's '80s stylings.
▶July 16, 8pm

3. Cowtown
60 Million Postcards, Bournemouth
Leeds post-punk trio head for the south coast.
▶July 18, 8.30pm

4. John Mouse
Wales Millennium Centre, Cardiff
Wry songs about failing relationships.
▶July 20, 4.15pm

5. Blonde Bunny
The Old Blue Last, London
Grungy Brighton-based group make some noise.
▶July 20, 8pm

See Honeyblood for free in east London

Slaves

Magic, brings her own band Teen back to the UK in support of latest album 'The Way And Color', released earlier this year. They'll recreate its silky, soulful synthpop sounds at a trio of dates this week.

▶**DATES** Brighton The Hope (July 18), Leeds Belgrave Music Hall (20), London The Lexington (22)

▶**TICKETS** £7.50 (Leeds £5) from NME.COM/tickets with 50p–£2.40 booking fee

Lovebox Festival

Chase & Status and MIA head to east London to bring each day of Lovebox 2014 to a close. Before they play, A$AP Rocky, Katy B, Joey Bada$$, The Horrors, Banks and more will all warm up the crowds.

▶**DATES** London Victoria Park (July 18–19)

▶**TICKETS** Saturday tickets £55 from NME.COM/tickets with £5.95 booking fee; Friday tickets sold out

Waka Flocka Flame

The Atlanta, Georgia rapper was meant to release his album 'Flockaveli 2' last year, but the album has yet to see the light of day. It's rumoured to include guest spots by Timbaland, Ne-Yo and Drake, and you can get a preview of some of those tracks when Waka Flocka heads back to Britain, with more shows in the coming weeks.

▶**DATES** London Scala (July 22)

▶**TICKETS** £14.50 from ticketmaster.co.uk with £2.25 booking fee

DEREK BREMNER, BEN BENTLEY, GETTY

Hear Jonny Greenwood on *Stuart Maconie's Freak Zone* on BBC 6 Music, July 20

STAYING IN

The best music on TV, radio and online this week

Jonny Greenwood

Stuart Maconie's Freak Zone

The Radiohead guitarist recently performed with the London Sinfonietta orchestra at Glastonbury, and this week he'll pop into the 6 Music studios to tell Stuart Maconie what else he's been working on. Among other things, Greenwood will open up about performing Steve Reich's *Electric Counterpoint* and the future of Radiohead.

▶**LISTEN** BBC 6 Music, 8pm, July 20

The Amazing Snakeheads

Xposure

The Glaswegian rock'n'rollers have gone through some dramatic changes lately. Frontman Dale Barclay announced the departure of Jordan Hutchison and William Coombe on Facebook, saying: "William quit the band and Jordan knows why him and I are no longer friends. Fuck anyone who thinks otherwise." This set was recorded as they celebrated the release of their debut album 'Amphetamine Ballads' at London's Barfly earlier this year.

▶**LISTEN** XFM, 10pm, July 16

John Lennon

Live In New York City

In 1972, John Lennon played two shows in one day at New York's Madison Square Garden to raise money for children with special needs. Audio from the day was released as a live album after Lennon's death, and the video footage makes up this live documentary.

▶**WATCH** Sky Arts, 9pm, July 18

Gulp

Marc Riley

Super Furry Animals' Guto Pryce and Race Horses' Gwion Llewelyn team up with friends Lindsey Leven and Gid Goundrey to make Gulp's sweet, psych-tinged pop sounds. They release their debut album 'Season Sun' this week and they'll share some of its highlights on the airwaves with Marc Riley on Thursday.

▶**LISTEN** BBC 6 Music, 7pm, July 17

Mogwai

Tom Ravenscroft

As Latitude kicks off, the Scottish band chat with Tom Ravenscroft to talk about their latest album 'Rave Tapes' ahead of their performance at the Suffolk festival. Also on the show, Future Islands share a guest mix of some of the songs that influenced their new LP 'Singles'.

▶**LISTEN** BBC 6 Music, 7pm, July 18

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THIS WEEK IN 1988

HARDCORE IS DEAD

NME's Paul Spence goes deep on the emerging "hardgore ultra-fast thrash" scene, and chats to Radio 1's John Peel about why bands such as Napalm Death, Extreme Noise Terror and Carcass are suddenly such a big deal. "It seems to me to be part of the late-'70s spirit," says Peel. "The bands don't seem to be playing the music as part of some career move. People are actually enjoying themselves."

HIS NAME IS AL

"I may be from another planet," Al Green tells *NME*'s Simon Witter. The last of the great soul stirrers in New Orleans is pacing the room screaming "THANK YOU JESUS" and laughing hysterically. And not for the first time. His conversation is peppered with biblical quotes, most of which he concludes with a slap of his knee, a knowing look and peals of laughter. Until, that is, he's asked if there's something special he'd like written on his tomb? He looks shocked and says: "Nah... nah... nah... nah..."

REVIEWED THIS WEEK

Slayer – South Of Heaven 9/10

"Sex doesn't exist except as incest ('South Of Heaven'). Innocence is aborted at the embryo stage ('Silent Scream'). And Satan and social comment collide in an alliance against televangelists ('Read Between The Lies')." ■ JACK BARRON

ALSO IN THIS ISSUE

▶Morrissey and producer Stephen Street have parted company. One potential new collaborator is The Communards' Richard Coles, who met Moz while recording Sandie Shaw's new album.

▶It's reported that David Bowie will not only play a major role in new film *The Delinquents*, he'll also oversee the soundtrack and co-produce.

▶Prince & The Revolution play in Paris. They're "a true glamslam", says *NME*'s Paolo Hewitt.

Phuture vision

Acid house crash-lands in London's West End and starts the second summer of love

It's three in the morning outside the Astoria on London's Charing Cross Road and something very strange is happening. A car, blaring out acid house from its radio, has been surrounded by about 20 people who have emerged, sweating and delirious, from The Trip, Nicky Holloway's club night at the venue. Acid house has taken the UK into a new summer of love. At nights like The Trip, Shoom and Love, hypnotic beats and new-age drugs have turned clubland on its head. Nobody is quite sure as to the true origins of the music, but many believe it began with Phuture's 'Acid Trax' single. Others, like producer Todd Terry, whose records 'A Day In The Life' by Black Riot, 'Can You Party' by Royal House and his own 'Bango (To The Batmobile)' have been massive, think 'acid' comes from the term 'burning' – "like, if you're burning from somebody else's record. Now when I sample, I try to sample so that you don't notice." He adds: "Thing is, people just want to hear good music."

NME

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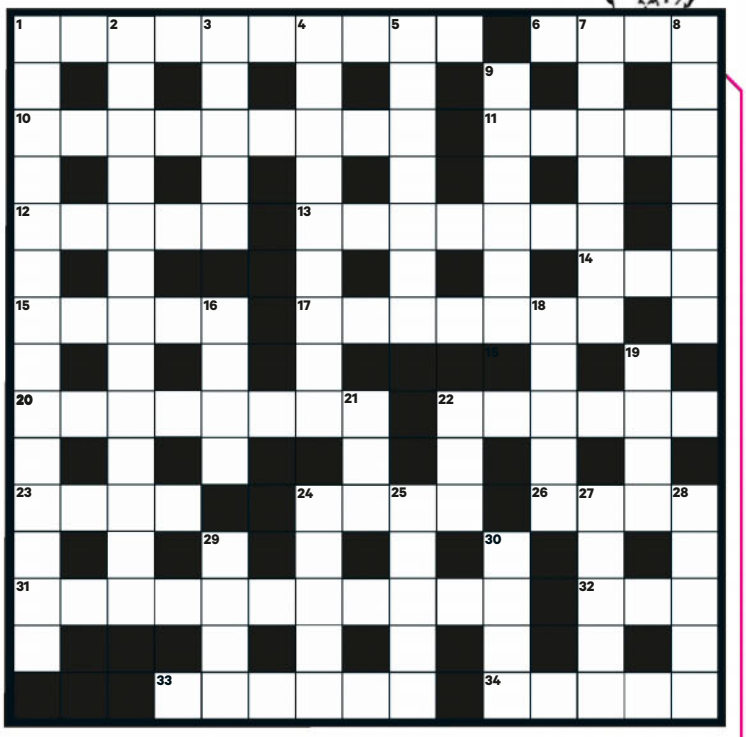

CLUES ACROSS

1 'Rewind The Film' to correctly predict what comes next (10)
6+29D Their singles include 'King City' and 'She Changes The Weather' (4-4)
10 So don't hum in a strange way with singer from Pulled Apart By Horses (3-6)
11+22A Orwells recording not spoken about by themselves (5-6)
12 I'm the wrong one for Suede (3-2)
13 Now for a number by Imagine Dragons (3-4)
14 Album by The Descendents that had everything (3)
15 Bob Dylan double album 'The Basement _____' (5)
17 Jake Bugg number is on the tip of my tongue (5-2)
20 In 1981 they were newly on the scene declaring 'I'm In Love With The Girl On A Certain Manchester Virgin Megastore Checkout Desk' (8)
22 (See 11 across)
23 The not so arrogant producer of 'Telstar' (4)
24 Tom Petty gives out an exclamation of annoyance on album '____ The Torpedoes' (4)
26 *"My independence seems to vanish in the haze"*, 1965 (4)
31 Strangely Lana Del Rey includes nothing by Lindisfarne (4-7)
32 'The Future's Void' for her (3)
33 *"I don't want to die in a nuclear war/I want to sail away to a distant shore and make like an _____'*, The Kinks (6)
34 (See 25 down)

CLUES DOWN

1 What if I left Amy to go around with some foul Londoners? (3-5-6)
2 *"I'll miss the comfort of my mother and the weight of the world"*, 2008 (4-2-7)
3 Josh _____, US singer-songwriter doing 'The Happiness Waltz' (5)
4+24D REM had to listen, somehow, to album by The War On Drugs (4-2-3-5)
5 Grimes single has link with prog-rock band (7)
7 Pete Wylie's band in their warm-up state of 1980 (3-4)
8 Car reversing within a mile... that Hurts! (7)
9 Temporarily reformed band who headlined the 2008 Isle Of Wight Festival (6)
16 '90s dance act who were oh so different (4)
18 *"_____ blood, English heart, this I'm made of"*, Morrissey (5)
19 *"For we have been through ____ and high tide/ I can surely rely on you"*, from The Smiths' 'What Difference Does It Make?' (4)
21 Style of music evolving from Prince Buster to The Specials (3)
22 Ladyhawke's debut single delivered straight off the 'Back Of The ___' (3)
24 (See 4 down)
25+34A That gloomy guy Johnny Cash (3-2-5)
27 Blink-182 album '_____ Of The State' (5)
28 Conny _____, German producer who worked with Kraftwerk, Ultravox and Killing Joke (5)
29 (See 6 across)
30 *"I'm alive, I'm dead, I'm the stranger killing an ____"*, The Cure (4)

JUNE 14 ANSWERS

ACROSS 1 Heart And Soul, 9 Valentine, 10+23A Naughty By Nature, 12+13A Yer Old, 14+21A Wide Open Road, 18 Bros, 19 Choke, 28 Gira, 30 Lamb, 31+3D Peter Tosh, 32+4D In The Navy, 36 Dry, 37 Mat, 38 Decca **DOWN** 1 Hey Now, 2 Around Town, 5+24A Sally Cinnamon, 7 Dido, 8 Feeder, 11+16A Tupac Shakur, 15 No One Can, 16 Seventh, 17 Aerial, 18 Baby, 20+6D It's Grim Up North, 22 Atom, 25 Magic, 26 NB, 27 Stay, 29 Riot, 31 POD, 33+34D The End, 35 Ha

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QUIZ

■ Compiled by MARK BEAUMONT (answers on page 67)

1 For which Mansun video, directed by Roman Coppola, was £25,000 in £5 notes thrown from the balcony of Liverpool Street Station?

2 What was the name of Outkast's debut album?

3 Which Andy Warhol 'superstar' was pictured on the cover of Antony & The Johnsons' 'I Am A Bird Now'?

4 Which actor danced while flying around a ballroom in the video for Fatboy Slim's 'Weapon Of Choice'?

5 The hip-hop collective D12 were initially made famous by the involvement of which rapper?

6 Who made a guest appearance onstage with Arcade Fire on the first night of their Earls Court shows in June?

7 Who headlined the V Festivals in 2013?

8 Which band's most recent world tour featured a 20ft clockwork robot called Charles?

9 For which band does Will Champion play drums?

10 Which singer famously defecated in his hotel hairdryer in 1992?

11 Morrissey's first published book, in 1981, was about which band?

12 Nick Cave wrote the screenplay for which 2012 western?

13 In which Berlin studio did David Bowie record 'Low'?

14 Who plays saxophone on Gerry Rafferty's 'Baker Street'?

15 During the '90s, which band released a single called 'You've Got A Lot To Answer For'?

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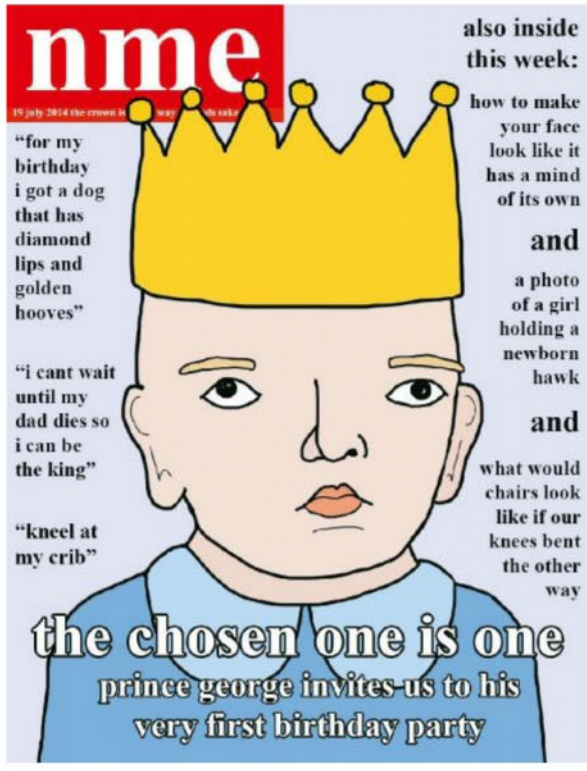
■ by CHRIS SIMPSONS ARTIST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how to make your face look like it has a mind of its own
and
a photo of a girl holding a newborn hawk
and
what would chairs look like if our knees bent the other way
"for my birthday i got a dog that has diamond lips and golden hooves"
"i cant wait until my dad dies so i can be the king"
"kneel at my crib"
the chosen one is one
prince george invites us to his very first birthday party

REX

NEXT WEEK

"It's a fucking powerful entity, this band"

The Manics are back to their shit-stirring best. Nicky Wire lets rip on UKIP, Russell Brand and the "ludicrous ambition" of 12th album 'Futurology'

On sale Wednesday, July 23

NME

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ALSO IN NEXT WEEK'S ISSUE

INTERVIEWS

- Perfect Pussy
- Childhood
- Noel Fielding
- The Gaslight Anthem
- Fucked Up
- Michel Gondry

ALBUM REVIEWS

- Shabazz Palaces
- Jenny Lewis
- The John Steel Singers
- Soft Walls
- Empty Pools
- Ramona Flowers

CAUGHT LIVE

- Eminem
- T In The Park
- Superfood
- Sleaford Mods
- The Libertines

QUIZ ANSWERS 1. 'Taxloss' **2.** 'Southernplayalisticadillacmuzik' **3.** Candy Darling **4.** Christopher Walken **5.** Eminem **6.** Ian McCulloch of Echo & The Bunnymen **7.** Kings Of Leon and Beyoncé **8.** Muse **9.** Coldplay **10.** Mike Patton, Faith No More **11.** New York Dolls **12.** *Lawless* **13.** Hansa, Berlin **14.** Raphael Ravenscroft **15.** Catatonia

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